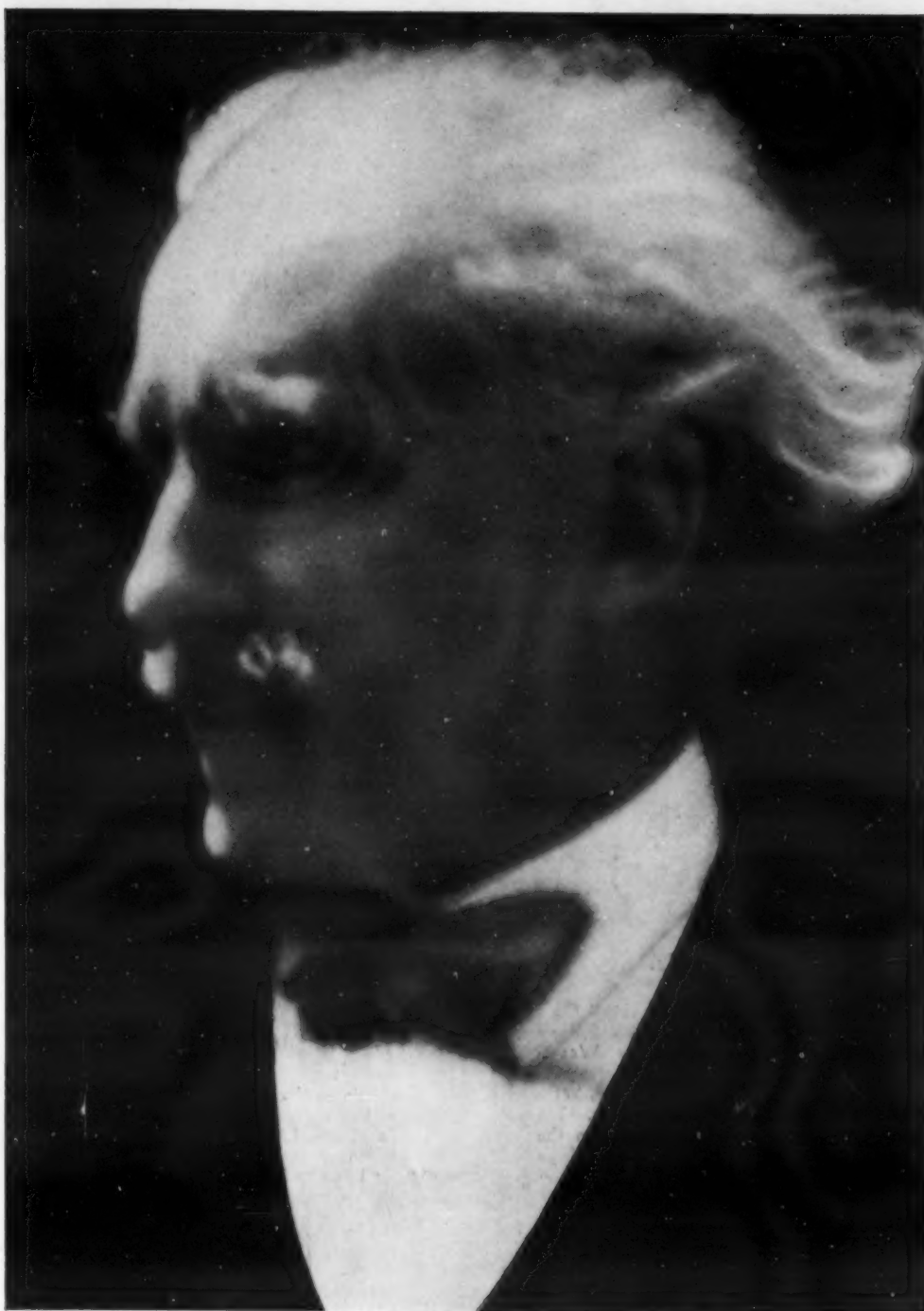


# MUSICAL AMERICA

NOVEMBER 10, 1932

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ARTURO  
TOSCANINI

The Great Italian Conductor is Giving His Audiences Fresh Reason This Season to Admire His Unique Gifts. He Will Conduct at Bayreuth Again Next Summer, After the Conclusion of His Season with the New York Philharmonic-Symphony

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THREE  
DOLLARS  
A YEAR

TWENTY  
CENTS  
A COPY

# PLYING THE CAMERA ON AND OFF "LOCATIONS"



Gathered Around the Festal Board in Milan Last Summer Were Metropolitan Opera Personages and Their Friends: at the Back, Left to Right, Edith Prilik, Miss Ponsello's Secretary; Rosa Ponsello; Ichilio Foligno, Italian Lawyer; Mrs. Earle Lewis; Marjorie Lewis and Giulio Gatti-Casazza. In Front, Mr. and Mrs. Fraschini; Mrs. Gatti-Casazza (Rosina Galli); Helen Lewis and Earle Lewis



During the Recent Zoppot Festival, These Celebrities Met in Danzig at the Home of the Commissar of the League of Nations, Conte Gravina, a Grandson of Cosima Wagner, Who Has Since Passed Away. In Front, Centre, Is Carl Braun, Former Leading Bass of the Metropolitan Opera and the German Grand Opera. In the Upper Row Are Seen Conte Gravina, Göta Ljungberg and Frau Merz; in the Second Row, Intendant Merz of the Festival, Dr. Max von Schillings and Confessa Gravina



Visiting the Home of Giacomo Puccini Was in the Nature of a Pilgrimage for Edward Johnson Last Summer. The Tenor Sits at the Desk of the Master, at Whose Request He Created the Leading Roles in Gianni Schicchi and Il Tabarro. Puccini and His Wife Are Buried in a Chapel in the House



Hood, Sydney

Above: When Joseph Szigeti Gave Recent Violin Recitals in Sydney, One of His Recreations Was a Visit to Ye Olde Crusty, the Famous Cellar of Leo Buring, Wine Grower and Music Lover. The Violinist Is Seated, Third from the Left, and His Manager, Hugo Larsen, Stands at the Back

Hans Kindler (Right), Conductor of the National Symphony in Washington, Receiving an Honorary Degree from President Cloyd Heck Marvin at the George Washington University Convocation, When a Musical Program Supplanted an Address, with Mr. Kindler Leading His Orchestra



Fabien Sevitzy (Left) Musical Director at the Metropolitan Theatre, Boston, and Jesús Mariá Sanromá Preparing the Program for the Opening Concert of the Philadelphia Chamber String Simphonetta, of Which Mr. Sevitzy is Conductor. Mr. Sanromá Was Soloist

Right: Carolina Lazari (Centre), Who Taught in Portland, Ore., Recently, Assisting in the Ticket-Selling Drive for the Portland Symphony. With Her Are Madelon Stone and Major George Sandy





Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

## BAYREUTH FESTIVAL PROGRAMS TO HAVE ASPECT OF NOVELTY

**Meistersinger, under Toscanini, Will Be Heard for First Time in Some Years—Elmendorff to Conduct Re-studied Ring—Parsifal Only Work Retained as Formerly Presented—Wagner and Mozart Cycles in Munich—Observances of Brahms Centenary Scheduled—New Strauss Opera in Dresden**

**FEATURES** of the Bayreuth Festival, to be held from July 21 to Aug. 19, will include *Die Meistersinger*, which has not been sung at the Festspielhaus in some years, and re-staged performances of *The Ring*.

Arturo Toscanini is to conduct the Nürnberg comedy for the first time in Wagner's theatre, the opera being the fourth under his baton there. Karl Elmendorff is to lead *The Ring*. *Parsifal*, which Mr. Toscanini conducted at Bayreuth for the first time last year, will again be heard under his direction and is the only work to be retained, as it was, from previous festivals.

Dates of the productions are as follows: *Die Meistersinger*, July 21 and 30, Aug. 3, 5, 6, 7, 9 and 18; *Parsifal*, July 22 and 31, Aug. 2, 10 and 19; *Das Rheingold*, July 24 and Aug. 12; *Die Walküre*, July 25 and Aug. 13; *Siegfried*, July 26 and Aug. 14; *Götterdämmerung*, July 28 and Aug. 16.

### The Cycles in Munich

Also outstanding among next summer's festivals in Europe will be the Wagner and Mozart cycles in Munich.

The opening opera of the Wagner series in the Prince Regent Theatre, on July 18, will be *Rienzi*, a work not sung at any recent festival. *Parsifal* will close the cycle on Aug. 28. *Lohengrin* is to be restored to the repertoire, and *The Flying Dutchman* will be included after a year's absence. Other works will be *Tannhäuser*, *Tristan und Isolde*, *Die Meistersinger* and *The Ring*.

In the Residence Theatre, the Mozart series is to begin with *The Marriage of Figaro* on July 21 and end with the same opera on Aug. 23. Performances between these dates will include *The Magic Flute*, *Don Giovanni*, *Così fan Tutte* and *Die Entführung*.

Dates of the Wagner works in Munich follow: *Rienzi*, July 18, Aug. 9; *Fliegende Holländer*, July 20, Aug. 11; *Tannhäuser*, July 22, Aug. 13; *Lohengrin*, July 24, Aug. 15; *Tristan und Isolde*, July 26, Aug. 17; *Meistersinger*, July 28, Aug. 19; *Rheingold*, July 30, Aug. 20; *Walküre*, Aug. 1, 22; *Siegfried*, Aug. 3, 24; *Götterdämmerung*, Aug. 5, 26; *Parsifal*, Aug. 7, 28. The Mozart operas are scheduled as follows: *Figaros Hochzeit*, July 21, 31, Aug. 10, 23; *Zauberflöte*, July 23, Aug. 8, 21; *Don Giovanni*, July 27, Aug. 12; *Così fan Tutte*, Aug. 2, 16.

Although the detailed program of the Salzburg Festival has not yet been

(Continued on page 4)



Keystone-Underwood

Richard Strauss in Action. The Old Lion, Once the "Infant Terrible of Cacophony," Is Today Particularly Celebrated Abroad as a Conductor of the Seraphic Mozart

**N**OW in his sixty-seventh year, Richard Strauss can look over the symphonic and operatic activities of two hemispheres and know that in spite of changes in musical fashions his compositions in the larger forms achieve more performances than those of any other living composer. His newest opera, *Arabella*, as now announced by the direction of the Saxon State Opera, will have its world premiere in Dresden next June. It is a comedy of the last century, and is said to be melodious in character. This will be his tenth opera or music-drama. At least seven

achieve some performances each season in Central Europe, with *Salomé*, *Elektra* and *Rosenkavalier* firmly entrenched in the repertoire. *Elektra* is to be mounted at the Metropolitan in New York in the forthcoming season for the first time at that house, and a concert synopsis of *Salomé* was performed on Tuesday evening, Nov. 8, with Maria Jeritza and Nelson Eddy appearing as soloists with the Musicians Symphony Orchestra. The Strauss tone-poems continue to be among the most popular compositions with conductors and audiences in America and abroad.

## METROPOLITAN WILL MARK GOLDEN JUBILEE

### Gatti-Casazza Begins Twenty-fifth Year As General Manager

The prospectus issued by the Metropolitan Opera Association for the 1932-33 season, the fiftieth year of the institution, points out that Giulio Gatti-Casazza is entering his twenty-fifth year as general manager. The name of Margaret Halstead, dramatic soprano, is added to the company as a new member, and Jo Mielziner joins the production department.

Miss Halstead, daughter of Consul General and Mrs. Albert Halstead, was born in Pittsfield, Mass. She studied in America under Marcella Sembrich, Florence Page Kimball and the late Blair Neale, and with Johannes Heidenreich and Dr. Ludwig Hörth in Berlin. Her debut was made at the Cologne

Opera in 1931, and she has appeared in concerts both in Europe and in her native country.

Mr. Mielziner, who designed the settings for *Marco Millions*, *Street Scene* and other theatrical productions, is preparing the scenic presentation for the premiere of Louis Gruenberg's opera *The Emperor Jones*.

### Mascagni at Work on Opera Based on Nero's Life

ROME, Nov. 1.—Pietro Mascagni is composing his fifteenth opera, based on the life of Nero, according to statements made by his friends. The libretto stems from a tragedy by Pietro Cossa. It is said that Mascagni planned this work many years ago, but deferred the completion of it in deference to the memory of Arrigo Boito, whose opera *Nerone*, on the same subject, had a posthumous production.

## MALIPIERO WRITING MUSIC FOR SCREEN

### Collaborates with Pirandello in Film Drama of Industrial Romance

VENICE, ITALY, Nov. 1.—G. Francesco Malipiero, in addition to writing an opera to a libretto of Luigi Pirandello, as was reported in the last issue of *MUSICAL AMERICA*, will compose the music for a film by the great dramatist, it is announced. The title of the film is *Acciaio* (Steel), and the story is one of love and jealousy in the big iron and steel foundry of Terni, where are the celebrated Cascades which supply the water power for the foundry.

The hero of *Steel* will be played by Pietro Pastore, a well-known football star who is giving up the gridiron for the cinema. The leading feminine role will be taken by Isa Pola. Many of the smaller roles will be played by workmen of the foundry, turned actors for this film.

The Malipiero-Pirandello opera is nearly complete. Entitled *La Favola del Figlio Cambiato* (The Fable of the Changed Son), the opera concerns the drama of a mother who believes that her son was changed at birth.

The date and place of its premiere have not been announced.

This is said to be Pirandello's first work for the operatic stage. *Steel* is the first film venture of both the playwright and the composer.



## PHILADELPHIA CLUB HOST TO SPEAKERS

### Matinee Musical Society Holds Its Thirty-ninth Annual Luncheon

PHILADELPHIA, Nov. 5.—More than 1,500 members of the Matinee Musical Club attended the thirty-ninth annual luncheon on Nov. 1 in the Bellevue Ballroom, and listened to addresses by Leopold Stokowski; Mrs. Elmer James Ottaway, president of the National Federation of Music Club; S. L. Rothafel ("Roxy"), and A. Walter Kramer, editor-in-chief of *MUSICAL AMERICA*. Mrs. Edward Philip Linch, president of the club, presided, and the visitors were welcomed by Mayor Hampton Moore.

Mrs. Ottaway spoke of the coming bi-centennial convention of the federation in Minneapolis; and Mr. Stokowski, who dashed in between Philadelphia Orchestra rehearsals, dealt with the new romanticism in music and the other arts, which he said was parallel with romantic advances in science—the airplane, the radio, relativity, etc. Mr. Rothafel divulged some of the plans for the two theatres in Radio City, New York, and announced that Mr. Stokowski would conduct an orchestra of 225 at the dedication ceremonies. He stated further that a symphonic group of some ninety artists, a number of them graduates of the Curtis Institute of Music, would give concerts at nominal cost, and that there would be nation-wide broadcasts as well.

#### A Plea for Composers

Mr. Kramer, who was uniquely introduced by one of his compositions, *Pleading*, sung by a group of female voices, spoke on behalf of the composer in an address on *The Composer and the Audience*. He gave instances of shabby treatment accorded contemporary composers by radio interests and summer orchestra managements. He urged that the composer be recognized and encouraged, without undue pampering or endowment. He called on musical interests to give the men now composing a fighting chance.

Following the addresses Carson Robison's *Pioneers in Chaps and Spurs* gave interpretations of American folk music.

W. R. MURPHY

### Enesco to Appear as Guest Conductor in America

In the course of his visit to America, Georges Enesco will appear as violin soloist and guest conductor with the Cincinnati Symphony Orchestra, the Pittsburgh Symphony Society, the National Orchestral Association in New York, and the Montreal Symphony Orchestra.

Mr. Enesco's recital tour will take him as far Northwest as Minnesota, and he will make a short tour of Eastern Canada. In March he is to be heard as soloist and conductor with the Philharmonic Society of Havana.

### Young Artists Win Auditions for MacDowell Club Appearances

As a result of the MacDowell Club's auditions for young artists, held recently, the following have been chosen for appearances before the club this season: Genevieve Rowe, soprano; Evelyn Klein, violinist; Grace Castagnetta and Ruth Oehler, pianists, and the East Blue Hill String Quartet.

Judges for the final hearing were Harold Bauer, Louis Persinger, Willem Willeke, Jeannette Vreeland and Joseph Regneas.



Walter Wilson Cobbett, English Authority on Chamber Music, Honored by the Elizabeth Sprague Coolidge Foundation

### AUTHOR GIVEN MEDAL

#### Cobbett Honored by E. S. Coolidge Foundation for Work

WASHINGTON, Nov. 5.—Scholastic achievement in chamber music was recognized on Oct. 30, when a silver medal was awarded to Walter Wilson Cobbett of London, author of *Cyclopaedic Survey of Chamber Music*, by the Elizabeth Sprague Coolidge Foundation. The award was made at the Founders' Day concert in the Library of Congress, in the auditorium which Mrs. Coolidge gave to the library.

The program listed several compositions, one, E. C., in honor of Mrs. Coolidge's birthday, by Domenico Brescia, and an organ work Carl Weinrich played. The other works were d'Indy's *String Sextet* and von Dohnanyi's *Quartet in A Minor*. The South Mountain String Quartet played, supplemented by Albert Sprague Coolidge, violinist, and Phyllis Kraeuter, 'cellist. The force and intensity of the stringed performances often sacrificed tonal warmth, but vigorous advantage was taken of opportunities for brilliance. The interpretation of the Dohnanyi quartet was splendid, the group at times reaching almost orchestral volume.

R. H.

### CLUB HONORS HERZOG

#### Bohemians Program Is Given for the Late Vice-President and Founder

The second regular meeting of The Bohemians on Nov. 7 in the Harvard Club was devoted to a memorial program in honor of the late Sigmund Herzog, vice-president and one of the founders, who died last August. President Rubin Goldmark and Ernest Hutcheson delivered eulogistic addresses, and Mr. Goldmark read telegrams from many prominent Bohemians who were unable to be present, among them Walter Damrosch, Herbert Witherspoon, A. W. Greiner, Ernest Schelling and others. Edwin T. Rice was heard on behalf of the passive members, and proposed a memorial minute to be spread on the records of the club.

The musical program was provided by the Elshuco Trio, who played Tchaikovsky's *Trio in Memory of a Great Artist*, and, assisted by Conrad Hill, viola, the middle movements from two Brahms Piano Quartets.

A large gathering of members and guests attended.

## ORCHESTRAL MUSIC IS BERLIN FEATURE

### Philharmonic Concerts Conducted by Kleiber and Jochum —Recitals Hailed

BERLIN, Nov. 1.—Erich Kleiber led off the concert season with the first of his series with the Philharmonic Orchestra which had been dubbed a *Slav Evening*. The program opened with a rather casual performance of Stravinsky's *Feuerwerk*, followed by a dry but cultivated reading of Dvorak's *Cello Concerto* by Arnold Foldes, tasteful restrained playing with more routine than rhapsody.

The program closed with Tchaikovsky's *Fifth Symphony*, which stands high in favor with Berlin conductors this winter, as both Furtwängler and Unger have included it on their programs. For Kleiber it was a dynamic carnival, marked by unaccustomed freedom and earnestness. As an interpretation, it may have been less subtle in beauty than the famous one of Nikisch, but it would be unfair to draw comparisons.

#### Ernest Jochum Conducts

Ernest Jochum, the new conductor of the Berlin Broadcasting Orchestra, gave the first of his concerts with the Philharmonic Orchestra and was also the recipient of marked interest. The

young man has had a spectacular career, jumping from one advancement to another in a surprisingly short space of time, with the overnight spring from Duisburg to Berlin.

Though this concert was not criticism-proof, it showed that here is an unusual gift. Jochum has adopted Furtwängler's methods and mannerisms. But here the similarity temporarily ends. Jochum has an exceptional sense of symphonic architecture, and he knows the technique of his trade. When he acquires intellectual breadth he will be a factor to be reckoned with.

At this concert, Gieseke once more wasted his exquisite art on Hindemith's ugly and inconsequential music for piano, brass and harps.

#### Ricci Gives Recitals

Considerable interest attended the first appearance of Ruggiero Ricci in a solo concert in which he had the assistance of Arpad Sandor at the piano. The unusual talent of the boy was unquestioned, but the consensus of opinion was that his merits were still purely technical and that he lacked the spiritual quality of artistic divination.

A fortnight later Ricci gave a second concert with a far better program and the first tone he drew from his strings showed that this was another child altogether, one with a message of exceeding import.

Mischa Elman received an enthusiastic welcome on the occasion of his first concert of the season.

G. DE C.

## European Festivals Prepare Many New Bills

(Continued from page 3)

given out, the inclusive dates of the festival have been fixed as July 29 and Aug. 31. A number of the operas given last summer, including Weber's *Oberon*, will be repeated, with a liberal representation of the Mozart works as at all past festivals in the city where Mozart was born. Another Gluck opera is being considered. Orfeo and Iphigenia in Aulis have been given at recent festivals. Salzburg has not attempted to rival Munich and Bayreuth with respect to Wagner, but it is possible that one performance of *Tristan und Isolde* will be included in next summer's festival. It is understood that the new Korngold revision of *Offenbach's La Belle Hélène* is under consideration. Goethe's *Faust* will be added to the dramatic representations, with Everyman again a chief attraction. As heretofore, the operatic forces will be chiefly those of the Vienna Opera, augmented by singers from other institutions.

Vienna has set its annual festival for June 4-18, when works of the season's repertoire at the Vienna Opera will be produced for the festival visitors, along with various symphonic concerts and other musical events.

#### Premiere of Arabella

The premiere of Strauss's new opera, *Arabella*, is to take place in Dresden in June.

In the same city the centenary of Brahms will be celebrated by presentation of his works on many programs. Dresden will also observe the fiftieth anniversary of Wagner's death, opening memorial performances on Jan. 1 with *Rienzi*. *Tristan und Isolde* in a new arrangement is to be performed under Richard Strauss on Feb. 13. The schedule for the previous day will bring some of the unfamiliar works of Wagner, among them the *Symphony in C Major*, and parts of his early operas, *Die Feen* and *Das Liebesverbot*.

Cycles of *The Ring* are planned for

the latter part of March and early dates in April, and four performances of *Parzifal* in a new arrangement by Intendant General Dr. Ruecker will be given in Easter week. Following *Rienzi*, the program will continue with *The Flying Dutchman*, *Tannhäuser*, *Lohengrin* and *Die Meistersinger*.

The Gewandhaus in Leipzig will hold a Wagner festival in February. Concerts by the same organization in January, February and March are to have a first performance of Bruckner's posthumous *Symphony in D Minor*, Respighi's *Metamorphosen*, Kurt Thomas's setting of the *Ninetieth Psalm*, Krenek's *Variations* and Stravinsky's *The Fire Bird*.

#### Brahms Programs in Leipzig

A Brahms festival by the Leipzig Gewandhaus is to take place in May. Mannheim will give Brahms programs in March, the month in which *The Ring* will be heard in Königsberg. In Würzburg a Brahms centennial is being arranged for May, and the twelfth Mozart festival for June. *Tannhäuser* is among the works to be heard in Zoppot in connection with Wagner observances.

Accommodations for visitors to Bayreuth will be cheaper next summer, according to information received by the German Tourist Information Office in New York. Rooms in hotels will be available at from five to eight marks (\$1.25 to \$2), and in inns at from three to six marks (seventy-five cents to \$1.50). Lodging in private homes will cost from seven to eight marks (\$1.75 to \$2). More modest accommodations can be obtained for three, four and five and one-half marks.

The original manuscript of the *Siegfried Idyl*, the property of the heirs of Hans Richter, the conductor, was recently put up for auction at Sotheby's, in London. No adequate bid being received, it was bought in for \$400.



# CONDUCTORS ARE STARS IN BERLIN OPERAS

**Klemperer, Busch and Furtwängler Are Featured in Restudied Performances of Rosenkavalier, Maskenball and Meistersinger Which Attract Much Public Attention—Neher's Settings for Verdi Work Are Impressive and Cast Is Notable—Audience Ecstatic Over Wagnerian Production**

By GERALDINE DE COURCY

BERLIN, Nov. 1.—If there still were any doubt regarding the psychological significance of the "prima donna conductor," Berlin must have struck its death blow by the three restudied performances of Rosenkavalier, Sept. 22; Maskenball, Sept. 28; and Meistersinger, Oct. 7, promulgated under the respective constellations of Klemperer-Gründgens, Busch-Ebert, and that Bayreuth-in-Little represented by Furtwängler-Tietjen.

With all three stars differing one from another in glory but all equally encased in the citadel of absolute critical approbation, it was no wonder that the public threw time, dignity and money to the winds in an unprecedented scramble to get inside the portals on these great occasions.

When it was learned that Otto Klemperer had selected Rosenkavalier for his first important restudy, a considerable wail went up from those who considered it nothing short of sacrilege to wrest this opera from the cherishing Viennese touch of Erich Kleiber. And the wail increased in intensity when it became known that Klemperer was dotting the i's of his heterodox intentions by conscripting the gifted Herr Gründgens and his running-mate Rochus Gliese to assist in the undertaking.

With the human inclination to draft opinions on the aspects of inconsequential externals, the sombre and lionlike appearance of this picturesque conductor is taken by legions to spell his limitations. And this stubbornly in face of the fact that his Figaro and Così fan Tutte performances were birds of an entirely different feather, except for those who refused to be convinced by aural evidence.

## Fusion of Sentiments

By holding persistently to the light within him, Klemperer has now arrived at another stage of his progress wherein the intellectual content seems to have taken on new significance. In Rosenkavalier, as many predicted, he drew off all the sentiment that inherently infuses this music and forced the flexible Viennese rubato into rigidity. But he is now more interested in results than processes, and this new conception captivated by its remarkable fusion of the profound and poetic while providing a compensating allure in the luminous transparency of the orchestral texture.

It is said that Maria Olszewska was Klemperer's initial choice for the role of Octavian, and that this fact had a good deal to do with bringing her to Berlin. But alleged temperamental tilts between the two finally landed the role in the lap of the talented Marta Fuchs of the Dresden Opera, who stepped into the breach with sophistication and grace and made an extremely personable

young cavalier. The Baron Ochs of Fritz Krenn was in many ways a rococo edition of his Falstaff, but at all events he provided one of the most unforgettable thrills of the performance by his thick wash of Simon-pure Viennese brogue. Both Gründgens and Gliese were fairly stereotyped, and the other singers offered nothing of special brilliance except the young American, Charles Kullman, who sang the Singer's aria in the first act with perfection of delivery.

## A Co-ordinated Performance

For the new Maskenball at the Civic Opera, Dr. Ebert requisitioned the ser-

of the chorus and the masked ballet.

The singers represented an all-star cast that included Maria Nemeth, Sigrid Onegin, Koloman Pataky and Hans Reinmar. But in this one respect, the performance must be counted inferior to the moth-eaten spectacle doing repertoire service at the State Opera which was recently dusted off for the purpose of presenting Julius Patzak, that superstylist amongst Germany's tenors, to Berlin.

At the Civic Opera, Onegin's Ulrike was no match for Olszewska's, and the exquisite quality of Patzak's voice and the masterliness of its handling puts him far beyond an artist of Pat-

production was not as all-satisfying as had been anticipated implies neither disrespect nor patronage towards Furtwängler. In Tristan two nights later he was his consummate self, but in Meistersinger there were no sweeping lines, no broad brush strokes and none of the emotional spontaneity and the moving fervency that spring from a deep perception of Wagnerian intent. Instead it seemed a continuous straining for orchestral effects, that sometimes were admittedly beautiful, but to express the Monologue of Sachs and the Quintet in the terms Furtwängler adopted deprived them of all their communicative quality.

There were also some few things wrong with the stage management in spite of the personal attention of Heinz Tietjen. Bernhard Pankok's settings and costumes were retained and only minor changes made in the first two acts. The real innovation of the evening came in the third act, and if any such procedure is contemplated in the coming Bayreuth production, one can fancy Toscanini making a second spectacular exit from that institution with a precipitancy that hints of flight! In the Festwiese scene, Tietjen introduced a cheering crowd that in noisiness and numbers outclassed one of the periodical political demonstrations in the Lustgarten! By the time the last Meistersinger had taken his seat, the hubbub had grown so great that not even a jazz band at its loudest could have been heard above the din! It is inconceivable how Furtwängler could ever have consented to such a shocking affront to all Wagnerian tradition and intention.

## An Admirable Cast

Lotte Lehmann was the distinguished Eva of the first performance, though the role is not one in which she is particularly radiant. Fritz Wolff makes an admirable Walther, perhaps the best now in Germany. Youthful and convincing as well as an exceptionable artist, Rudolf Bockelmann, the new Wagnerian baritone, has a pithy, metallic voice that wears well. His Sachs bore all the hallmarks of Bayreuth training and his embodiment of the role had a shrewd, sympathetic quality that would have been more eloquent if there had not been the feeling that Furtwängler was holding him in chains. He gave the impression of being hampered by an intervening personality.

The Pogner of Alexander Kipnis was the achievement of a superlative artist and actor. It rose from the balance of the ensemble with the sharp relief of a cameo. The David was the usual *pis aller* of all Meistersinger performances, irrespective of the fact that Julius Patzak, one of Germany's finest exponents of this part, is now a member of the ensemble and presumably available!

## Hollywood Bowl Composition Contest Is Open

Entries for the Hollywood Bowl Association Prize of \$1,000 will close on April 10, 1933. This award, offered to composers of any nation for a symphonic work, was established in 1928 by Katherine Yarnell of Los Angeles. It was won last year by H. Waldo Warner with Hampton Wick, which will be played in the Bowl next season.

Manuscripts will be received by the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood, Cal.



Scherl, Berlin  
Masked Ball in Rehearsal at the Civic Opera in Berlin. From the Left: Carl Ebert, Intendant; Maria Nemeth as Amelia; Fritz Busch, General Music Director of the Dresden Opera, Who Conducted as Guest, and Koloman Pataky, Who Assumed the Role of Richard

vices of Fritz Busch of Dresden, who has been in his eye for some time as prospective general music director at Charlottenburg. If Dr. Ebert himself does not forsake Berlin for the more attractive business of heading the Saxon state theatres as successor to Dr. Ruecker, who retires in the near future, it is to be hoped that he will repeat the experiment often, for there is no gainsaying the extent of Busch's influence on the production.

As Verdi, *qua* Verdi, it was the usual straight-laced Teutonic article, but aside from these national idiosyncrasies of style, the orchestra has never sounded better or more thoroughly satisfying. Furthermore, there was evident a wholly unusual co-ordination between the singers and the orchestra and a uniformity of design and execution that pointed to a musical personality at the conductor's desk.

Caspar Neher's impressive settings had the same monumental quality as his Macbeth scenery. Height and spaciousness in a cold grey tone of mystery where the play of elongated shadows evoked the very spirit of tragedy. The last act was extremely beautiful in its suggestion of vastness, which was enhanced by Ebert's masterly distribution

aky's calibre. Furthermore, Hans Reinmar can make no pretensions to being a Heinrich Schlusnus. If Ebert and Busch could have borrowed their soloists from Unter den Linden, the performance would have gone down into history.

## Meistersinger Debatable

Furtwängler's Meistersinger at the State Opera threw the public and press into such delirious paroxysms of ecstasy that it would seem unbecoming to question its perfection. The fact must not be overlooked, however, that at present the national spirit in Germany is at fever heat and in the eyes of the mob Furtwängler was given a distinctly bad deal at Bayreuth where his Meistersinger mantle has fallen on a foreigner. He is the undisputed musical idol of the German people and has become the object of a tremendous national sympathy to which it was easy to give vociferous expression in view of the presence of Frau Winifred Wagner at the performance. For Berlin this Meistersinger had a character of ritual that lifted it far above the darts of academic criticism.

No artist can expect to be equally good in all things, and to say that the



## Novelties are Featured by Stock

### Works by Eppert and Galajikian Played by Chicago Symphony Orchestra

CHICAGO, Nov. 5.—John Alden Carpenter's latest symphonic work, *Patterns*, for orchestra and piano, was featured at the Chicago Symphony Orchestra programs on Oct. 27 and 28. Frederick Stock conducted the following list:

Marche Ecossaise.....Debussy  
Overture, Portsmouth Point.....Walton  
Symphonic Poem, November Woods...Bax  
Patterns, for orchestra and piano...Carpenter  
(First performance in Chicago)  
Symphony No. 4, in F Minor, Op. 36...Tchaikovsky

The patterns of Mr. Carpenter's work are both melodic and rhythmic, and form a highly diverting whole, though both the melodic and rhythmic aspects are somewhat episodic. The melodies confess a Puccinian ancestry; the rhythms flirt alternately with the waltz, the habanera, and good American jazz. Though combined in no cumulative scheme of coherence, the skillful scoring of the composition, and the constant rhythmic life, hold interest throughout.

Mr. Carpenter himself was at the piano, a part for which he disclaims any soloistic intentions but which nevertheless has its moments of effectiveness. Mr. Carpenter played with unsuspected skill—as a pianist, he was a previously unknown quantity—though a more muscular artist might have given the piano a more rightfully prominent place in the ensemble. Both audiences greeted the composer and his latest opus with great enthusiasm.

Mr. Stock was wisely guided in reviving *November Woods*, one of the loveliest tone pictures of contemporary music. The other British contribution, *Portsmouth Point*, has become a staple of the conductor's repertoire, and always makes its effect with the public. Tchaikovsky's *Fourth* was brilliantly played, with an especial point made of the *Scherzo*, taken at a furious tempo, with no more assistance from the conductor than a slight nod and wink for cues.

Carl Eppert's symphonic fantasy,

*Traffic*, third prize winner of the National Broadcasting Company's recent competition, was the first novelty of the season, at the concerts on Oct. 20 and 21. The program:

Suite No. 2, in B Minor.....Bach  
(Flute obbligato by Ernest Liegl)  
Chorale Prelude.....Bach  
Symphony No. 1, in E Minor.....Sibelius  
Symphonic Fantasy, *Traffic*.....Eppert  
Capriccio Espagnol.....Rimsky-Korsakoff

*Traffic* proved much to the audience's liking and the composer was cordially greeted when he appeared on the stage at its conclusion. The Bach chorale prelude—Mr. Stock's arrangement for string orchestra of *O Mensch, Bewein dein Sünde Gross*, from the St. Matthew Passion—was a last minute insertion in memory of Mrs. John J. Glessner, for many years a patron of the orchestra, who died on Oct. 19. The previous Bach was splendidly played, with the usual recognition accorded Mr. Liegl for his fine obbligato. Sibelius's *First Symphony*, not heard here for five years, was a welcome revival, and received a touching interpretation by Mr. Stock, who had rather generously pruned the score.

#### Woman Composer Represented

Another novelty brought to light by the NBC contest, Florence Grandland Galajikian's *Symphonic Intermezzo*, occupied a prominent place in the first of the Tuesday series of concerts, on Oct. 25. The program:

Overture, *Carnaval*, Op. 45.....Glasounoff  
Symphony, in D Minor.....Franck  
Symphonic Intermezzo.....Galajikian  
Scherzo Capriccioso, Op. 66.....Dvorak  
Emperor Waltzes, Op. 437.....Strauss

Mrs. Galajikian's work—she is a native of Maywood, Ill., a suburb of Chicago—is a well written, colorfully orchestrated, and pleasantly imaginative essay. It is fundamentally conservative, but in the best sense, and the sincerity of the music is evidenced in a smoothly agreeable melodic flow. The composer was recalled to the platform several times.

Mr. Stock read the symphony with a stressing of its dramatic rather than spiritual elements, and with a notable display of orchestral flexibility. The *Scherzo Capriccioso* was a delightful moment, with Strauss's waltzes following as a proper climax.

ALBERT GOLDBERG

## Chicago Hears Notable Recitals

CHICAGO, Nov. 5.—Giovanni Martinelli appeared in recital at the Chicago Stadium, assisted by the Chicago Stadium Symphony Orchestra under Maurice Goldblatt, and Sonia Sharnova, on Oct. 23. Mr. Martinelli was in excellent voice and was forced to add many encores to his printed list of operatic arias.

Mme. Sharnova sang the *Habanera* from *Carmen* and a Russian folk song in its native tongue, with that richness and amplitude of voice and artistic nicety which have made her deservedly popular in this city. The excellent orchestra under Mr. Goldblatt supplied accompaniments and contributed several well played symphonic works.

Tito Schipa, lost to Chicago through the demise of the Civic Opera, was greeted by a large audience in a recital in Orchestra Hall on Oct. 31, in the Grace Denton series for the benefit of the Girl Scouts. Mr. Schipa sang with his familiar finesse a varied program to which many additions were made.

Sergei Rachmaninoff played a strik-

ing program of fantasies by Scriabin, Haydn, Chopin, Schumann, Beethoven and Liszt in Orchestra Hall on Oct. 30. The great pianist was in magnificent form and has seldom been heard here to such advantage.

Fritz Kreisler gave his first recital of the season in Orchestra Hall on Oct. 23, before an audience only slightly diminished in numbers from the usual capacity house. A program largely popular in character was received with customary enthusiasm.

Florence Kaiser, soprano, and Siegfried Vollstedt, pianist-accompanist, were heard in joint recital in Kimball Hall on Oct. 20. Miss Kaiser, who has returned to her native land after extended operatic and concert experience in Germany, was hailed as a delightful artist. Hers is a lyric voice of remarkably pure quality, ample in range, and under perfect technical control. She is an intelligent singer as well as a performer of musical taste, as was demonstrated especially in modern songs by Marx, Rachmaninoff, d'Albert and Strauss. Arias from *Pagliacci* and



Arnold Bax, Whose *November Woods* Was Revived by the Chicago Symphony Orchestra

*Tannhäuser* were also included in the program. Mr. Vollstedt, formerly a conductor at the Hamburg Opera, played finely proportioned accompaniments and proved an excellent solo artist in his arrangement of *Wotan's Abschied* from *Die Walküre* and the *Liszt Rigoletto Paraphrase*.

#### Ensembles Are Admired

The excellent string quartet assembled by Alexander Sebalde gave its first concert of the season in Kimball Hall on Oct. 19. In addition to quartets by Beethoven and Brahms, there was a novelty in the form of Mr. Sebalde's arrangement of the Bach *Chaconne* for string quartet, an interesting effort which never violates the style or spirit of the original.

The George Dasch Ensemble Players of the Little Symphony Orchestra of Chicago have given popular priced Sunday afternoon concerts of chamber music in the Art Institute on Oct. 23 and 30. The group consists of George Dasch, first violin; Karl Stiska, second violin; Milton Preves, viola; Dudley Powers, cello; and Miriam Ulrich, piano.

George Seaberg, pianist, gave his annual recital in Kimball Hall on Oct. 26, demonstrating fine technical and musical attainments in a program of Beethoven, Brahms, Chopin, Debussy, Liszt, Joseph Brinkman and Deems Taylor.

Wadeha Atiyeh, Syrian soprano, attracted a large audience to her recital in the Playhouse on Oct. 30. Mme. Atiyeh, a gifted singer, added novelty to her program by listing a group of old Arabic songs, said to have been heard in America for the first time.

Charles Massinger, tenor, made his Chicago debut in Kimball Hall on Oct. 25, singing an unusually well chosen program, including Fauré's five songs from *La Bonne Chanson*.

The first of a series of American Artists Salons, under the auspices of the American Artists Department of the Illinois Federation of Music Clubs, was given in the Stevens Hotel on Oct. 23. The young players were Ralph Dobbs, a pianist of exceptional powers, and Ruth Wilson, talented violinist. Since admission was free and the participants of this series are to receive no fee, it is difficult to see how this venture will aid the young American artist. Two concerts each week are contemplated.

ALBERT GOLDBERG

## CARMEN WELL SUNG BY CHICAGO FORCES

### Stadium Company Draws Crowd to Second Performance of Series

CHICAGO, Nov. 5.—The Chicago Stadium Grand Opera presented *Carmen* as the second offering of its season on Oct. 22. An audience estimated at 10,000 attended.

The title role was assigned to Ina Bourskaya, who has often been heard in the part at Ravinia, though without the opportunities offered by the first act. Mme. Bourskaya was thus permitted to show her complete concept of the role, and gave a consistently interesting, stage-wise, and unusually well sung impersonation.

The Don José was Dimitri Onofrei, who presented a romantic figure and sang with resources better suited to the role than any tenor heard here in many seasons. His *Flower Song* was one of the high lights of the evening.

#### Young Chicago Singer Appears

For the part of Micaela the management chose, and wisely, a young Chicago singer, Dorothy Herman. Though not of great stage experience Miss Herman portrayed the part with convincing dramatic touches. Her voice is of lovely quality, always true to the pitch, and her musical instincts found sympathetic employment. She received lengthy applause at the conclusion of her aria.

Giuseppe Martino-Rossi was a capable Toreador, and the singing of Nino Ruisi as Zuniga, was enjoyable, though he struck a new note in costuming, conceiving the sergeant somewhat in the vein of a Russian grand duke. Hazel Eden's singing of *Frasquita* was conspicuous, particularly her confident high C's. The remainder of the cast included Irving Gielow, Hortense Drummond, Giuseppe Cavadore and William Philips.

Jacques Samossoud, who had distinguished himself in the earlier *Aida* conducted. The stage direction of Bernard Cantor included several new features, among them some rather gratuitous comedy touches. Martha Henkel was a charming premiere danseuse.

ALBERT GOLDBERG

### Damrosch and Williamson Speak at Choir School Consecration

Dr. Walter Damrosch, who was an organist at the Plymouth Congregational Church, Brooklyn, during the pastorate of Henry Ward Beecher, and Dr. John Finley Williamson, founder and president of the Westminster Choir School at Princeton, were speakers at the consecration of the church's newly organized choir school on Oct. 20.

Rev. J. Stanley Durkee preached the sermon. The choir, of fifty adult voices and a chapel group of young people, has been organized under the Westminster School plan. Henry C. Pfohl, minister of music and a former Westminster Choir member, is director. The groups participated in the musical service.

### Kreisler Attracts Record Audience in White Plains

WHITE PLAINS, N. Y., Nov. 5.—The largest audience ever assembled here for a recital was drawn to the Westchester County Centre on Oct. 27 to hear Fritz Kreisler. Carl Lamson was his accompanist.

This concert opened the season and was the first of two sponsored by the Recreation Commission.



# MAHLER, A TRAGIC TALE OF FRUSTRATION IN SUCCESS

## Composer's Life Story Freshly Presented in Valuable First English Biography

By OSCAR THOMPSON



Mahler Conducts: A Vienna Cartoon

LIKE Cecil Gray of London, when he writes of Sibelius, Gabriel Engel of New York scorns the middle ground when he writes of Mahler. His Gustav Mahler, Song Symphonist, a compact and in many respects a valuable volume, published by the Bruckner Society of America, goes the whole way, even as does Mr. Gray's Sibelius, in establishing his idol on a pedestal beside the greatest of the great. But the likeness of the two books complicates and perplexes. Gray would have us believe that Sibelius is the greatest symphonist since Beethoven, and largely because he did not fall into a trap that "ensnared" Brahms and the German romanticists. These, he contends, were misled by the Lied and mistook the orchestral song for symphony. But Engel acclaims Mahler at the outset as the "song-symphonist."

Gray, to be true to his lights, would have to say that Mahler was no symphonist. Engel, conceivably, might retort that Sibelius is no singer—though in that we may be pursuing our antithetical parallel too far. Extreme enthusiasms of the kind, when not backed up by critical and popular recognition more universal than has yet manifested itself with respect to either Sibelius or Mahler, may well bespeak caution on the part of the reader. Mr. Engel begins his Mahler volume with the statement: "This is not an unqualified eulogy." The reviewer has searched and re-searched the text for any reference to the music of Mahler reflecting any spirit other than that of unqualified eulogy.

Perhaps what Mr. Engel referred to in this sentence was not Mahler's music, but Mahler's life. He emphasizes that his is the first biography of Mahler written by one who cannot boast a more or less intimate personal acquaintance with the man. Moreover, it is the first based on Mahler's collected letters, but recently published in Vienna. These, we are told, prove him to have been a far more human and fascinating figure than the haloes of sentiment cast over him by German biographers will admit. Also, it is the first biography in English. Living in New York are music patrons who well remember Gustav Mahler. Possibly they remember him as essentially human and without haloes. But for the far greater number who may be called upon to take a hand, sooner or later (if they have not already done so) in settling the still debatable case of Mahler's music, Mr. Engel has done a service. He has placed at their disposal a life story that parallels and in many respects illuminates the issues which are latent in the music. We find him a little too eager to accept and place before us, unquestioned, the stories of Mahler's trancelike visions. True, some of them are described as Mahler himself described them. But

this is not an age when personal anecdotes of supposed psychic phenomena necessarily carry conviction, either as fact or as true indices of the inner man.



Mahler Leaving the Opera After a Morning Rehearsal

We learn that Gustav of Kalischt, as a very small child, was asked what he would like to be when he grew up. The boy's answer was "a martyr." That wish of early childhood may explain, not only much in Mahler's career and music, but these visions as well. Certainly it conforms handsomely with the martyring attitude of his thrifers today.

### Life Story Ably Presented

Frenzied and macabre delusions such as one in which the composer saw death coming to him through the wall of the room in which he was working, or another in which he beheld his own corpse



Mahler as Seen by Enrico Caruso, a Cartoon Made at the Metropolitan in 1908

on his work table before him, have their place in the story. They are Mahleresque. But they are subject to various interpretations. Such episodes aside, the life story of the composer and conductor is ably and interestingly told. It is a story of frustration, even in success. Mahler had to fight to win eminence as an opera dirigent. His very existence depended on his winning it, in the face of formidable obstacles. But he never wanted this success. His heart was elsewhere than in the theatre, elsewhere than in conducting. He was tireless and devoted to his tasks, whether at Leipzig, Prague, Budapest, Vienna or New York. But there was always an inner

protest, always an almost morbid longing to escape the duties of an executive musician and devote his strength to composition. He redeemed the Budapest opera, financially as well as musically. This involved constituting himself a sort of efficiency expert, the while he espoused the cause of the Hungarian language as a medium of song—his inner self crying out for the sound of his beloved German. (Though born a Bohemian, Mahler seems to have had no particular leaning toward the revival of an independent Czech culture.) He brought the Vienna opera to its highest glory, the while he was wont to hiss to himself, "The opera is an Augean stable which not even a Hercules could clean."

The causes of his downfall in Vienna—political, racial, personal—are made clear by Engel, but one could wish for a little more detailed treatment of Mahler's life in America, as conductor of the Philharmonic and at the Metropolitan. Mahler's letters show that he did not consider our august opera as of more than "modest achievement." He was ill, he undertook too much and it was America that sealed his doom. His biographer does not enter with any detail into the more acrimonious controversies which could easily be unearthed with regard to Mahler's American stay. He does not charge, as some have charged, that the hostility, prejudice, even hatred (these words are not ours, but have come down to us from an older day) of New York newspaper critics shattered and killed Mahler. This is no place for us to try that case. For additional details as to Mahler's American sojourn, as for much other interesting light on Mahler, we would refer the curious to the files of *Moderne Welt*, an art monthly published in Vienna, one issue of which was devoted exclusively to articles about Mahler. There the New York period of Mahler's career is discussed frankly,



Gustav Mahler at the Height of His Career: A Likeness Which Appeared in *Moderne Welt* of Vienna

if perhaps with partisan spirit, by Ludwig Karpath.

### Musical Issues Remain As Before

In view of the admirable manner in which Mahler's life is presented by Mr. Engel, the relatively small size of his volume considered, and in view also of his altogether confident opinions as to the greatness of the Mahler symphonies, one can only regret that the author leaves us no better informed as to the reasons for exalting the composer to a place among the giants, than we were before we read his book. There is no detailed analysis of the works. There is no attempt to refute those criticisms which Mahler enthusiasts have contended were unjust. Due note must be taken of Engel's particularization of certain details of Mahler's scoring—details well worth enumerating and equally well worth bearing in mind in listening to these works. But scoring, alone, never made a great composer in the face of a lack of those other and more important qualities which adverse criticisms have declared lacking in Mahler. In this respect, Mr. Engel does not make out as good a case for Mahler as Gray makes for Sibelius. We are just where we were before, with respect to old questionings as to the worth of Mahler's basic material, the banality of many of his themes (conscious or otherwise), the dislocations of his structure, the forced pathos that sometimes falls into bathos, the grandiose soarings which sometimes arrive, sometimes never leave the too solid, clinging earth. Let those of us who cannot see eye to eye with the Mahlerites concede that the issue is far from settled. Old verdicts may have to be revised, new appraisals substituted. Mahler's music is not dead, though the weary composer gave up his mortal struggles more than

(Continued on page 29)



# SIR WALTER SCOTT'S LOVE OF RHYTHM IN LIFE

**Centenary of Great Novelist's Death Revives Interest in His Appreciation of the Stirring Themes Contained in Many Examples of Scottish Music—Had Keen Admiration for Moscheles, Though Finding It Hard to Recognize Melodies—Preferred Songs of His Native Land to Any Others**

By D. C. PARKER

IN this, the year which marks the centenary of his death, the world is paying tribute to the genius of Sir Walter Scott, whose strong character, prodigious labor and imaginative powers are brought home to us by a hundred busy pens. Everyone knows the important position he occupies in literature as a figure of the romantic school; everyone has heard something of the vast influence he exercised through his historical novels. He had a passion for ballads and folk lore, and, as his poems show, was not insensitive to the power of a swinging rhythm.

One would fain believe that so sweet a singer in words had an ear for music; that he who revelled in the songs of his country, which related stirring deeds of old or gave expression to a national sentiment, rejoiced also in the sister art of pure music. Such, alas, was not the case. Scott's powers of appreciation and penetration were great, but they stopped short at the art which, without extraneous aid, sings men's joys and suffering.

His mother was eager that the world of sound should not be a closed book to him. Disappointment came early. He had little voice and less ear. Only after considerable experience was he able to distinguish one melody from another. We are told that the pictures which he liked told a story or portrayed some incident in history. In the same way, the music from which he derived a measure of enjoyment was the servant of the text, giving it point and emphasis, and throwing over it a garment of sentiment.

## Attracted by Heroism

And so it was that he could listen with delight to his daughter Sophia, when, in the evening at Abbotsford, she would entertain the guests with songs to her harp. An entry in Scott's Journal about Sophia's musical performances is, however, significant. In a characteristic word or two, he expresses appreciation of her singing of Scottish songs, for her own taste ran to foreign music. This gives support to the view that what attracted Scott to such songs as he liked to hear was not the music itself, but their association with the life of his own country, or their relation of some deed chronicled in the pages of the past.

This enthusiasm, together with his native sociability, accounts for the gusto which he displayed when a gifted company assembled at Abbotsford. Lockhart has left us a living picture of such an evening. The wizard himself, all laughter, high spirits and good nature, presided, and was always ready to join heartily in the chorus. A man so full of lore and ballad and legend could hardly fail to enjoy the impromptu renderings of such things as Dick o' the Cow and The Twa Corbies.

But at other times Scott may have been vaguely conscious that through his lack of understanding a whole, wide world of thought and feeling was be-

yond his reach. There is, perhaps, a good deal of reflection behind the simple words he wrote after he had heard Alexander Ballantyne's violin. Not for the first time, he records his ignorance of fine music, and then owns that there is something in Sandie's fiddle which goes straight to the very heart.

Further light upon Scott's relation to music is obtainable as a result of Moscheles's visit to Scotland in 1828. He tells us that he attended a concert given by Moscheles in Edinburgh on Saturday, Jan. 26, 1828. He sat next Mrs. Moscheles, with whom, he owns, he

from the presence of the world-famous author.

Following upon this remarkable display, the conversation turned to a kindred topic, martial music; Sir Walter having made reference to the impression produced upon him by the music performed by the allied troops in Paris after Waterloo. One summer evening, from St. Cloud, he heard the distant sounds of many instruments belonging to almost all the nations. While in this reminiscent vein, he asked his musical guest to play some of the military airs of the continent; to which appeal Mos-

hand, was attracted to the Waverley series by an unusual affection. We read that at one time he enjoyed hearing Cosima read the novels to him.

Perhaps it would be fair to say that, for all his musical limitations, the romanticist held out a welcome hand to the musicians. He composed verses in honor of a Russian grand duke which were designed to be sung to Haydn's Austrian Hymn. He contributed poems to George Thomson's famous collection of Scottish and Welsh melodies. He furnished operatic material for Donizetti, Rossini, Boieldieu, Bizet and Sullivan; and Elgar's Froissart Overture owes a debt to a passage in Old Mortality. And who, I ask, will own himself impervious to the swing and rhythm of poems like Bonnie Dundee, Young Lochinvar and March, March Ettrick and Teviotdale?

## Constantin Kedroff Dies in Paris

Constantin Kedroff, for twenty-two years bass of the Kedroff Quartet, and brother of its founder, Nicholas Kedroff, died in Paris on Oct. 24, after a short illness, according to word just received in this country.

A graduate of Petrograd University, Mr. Kedroff started his musical career as a young man, appearing in concerts as well as being associated with various musical educational institutions in Russia. In 1910 he joined the quartet and from then on devoted himself to ensemble singing. His last visit to his country took place last winter. He is survived by a widow and two daughters, Olga and Nathalie, all residing in Paris, and by his brother.

## Louis R. Dressler Dies

As MUSICAL AMERICA went to press, word was received of the sudden death of Louis R. Dressler, organist and composer and for many years head of the piano department of Chas. H. Ditson & Co. He was secretary of the Musicians Club. A fuller account of Mr. Dressler's career will appear in the next issue.

## Nevin Work Issued in Connection with Washington Bicentennial

An attractive "souvenir edition" of Ethelbert Nevin's "A June Night in Washington" for piano has recently been issued by the Theodore Presser Co. in connection with the Washington Bicentennial. This is a movement from Nevin's comparatively little known suite "En Passant," considered by many one of his best works for the piano.

## New Library in Bay View to Have Music Room

BAY VIEW, MICH., Nov. 5.—A music room is to be a department of the new library. Ella May Smith has undertaken to furnish this section with musical works, biographies, books on music and autographed pictures. Data on the achievements of American composers will have special attention.

P. S.

An opera based on the play What Price Glory? by Laurence Stallings and Maxwell Anderson is being composed by Zo Elliott, American. Mr. Elliott is best known as the composer of the war-time song, A Long, Long Trail.

The late Eugen d'Albert left a legacy of 150,000 Swiss francs to the Music Department of the Prussian Academy of Art.

Sir Walter Scott, the Laird of Abbotsford and Great Novelist, as Portrayed with Good-natured Humor by MacIise in Fraser's Magazine in 1830



Courtesy Radio Times

flirted a little. He was mightily impressed by the soloist's dexterity. "He seems to me," wrote Scott, "to employ the fingers of the same hand in playing the melody and managing the bass at the same time, which is surely most uncommon."

## Moscheles's Scottish Music

Earlier in the month, on Jan. 8, Moscheles had given a concert in the same hall. Features of this concert were a set of variations on The Fall of Paris and a new fantasia called Anticipations of Scotland, the latter composed expressly for the occasion. Mention of the new fantasia brings to mind a story little known and worth repeating. Moscheles and his wife were breakfasting with Sir Walter when the talk drifted towards the music of the Scottish highlands. The host asked one of those present to sing Pibroch o'Donald Dhu, a rousing and martial number. The singer not only sang the song for which the great poet had written the words, but, at Moscheles's request, repeated it once or twice.

When the company had later assembled in the dining room, Moscheles sat down at the pianoforte. Having already performed one or two pieces, he suddenly plunged into the highland song. It was a brilliant exposition of music, the existence of which he had not known till that very day; and the brilliance was attributed to the inspiration derived

cheles at once responded, observing that he knew many such airs and had, indeed, been engaged in their composition by the Austrian Emperor. Those assembled then heard a fantasia on military music, some of it known to them, some of it unknown. Everyone agreed that the exhibition of skill was quite remarkable and that, in his playing, Moscheles revealed a true bard-like spirit.

Shortly after this, we find Scott writing to Moscheles in London on behalf of a young musician called Miss Brown. Evidently still remembering the pianist's dazzling performance at Abbotsford, he writes with diffidence regarding his own powers of discernment in this case, but acknowledges his correspondent as an excellent judge.

## Born Year After Beethoven

It is worth while to recall that Scott was born the year after Beethoven, whom he outlived by five years, and that the entire life and work of Schubert fell within his period. I have not seen a scrap of evidence which suggests that he was even faintly aware of the significance of these two great contemporaries, the lesser of whom found inspiration in his poems.

Beethoven, it is said, took up Kenilworth during his last illness, only to throw it down with the remark that the man wrote for money. (Did Beethoven never do so?) Wagner, on the other





## Dear MUSICAL AMERICA:

Great excitement again and again when the cables carry a despatch about a foreign singer being booed in Germany by Hitler and his friends. Well, the latest is a Philippine soprano, Jovita Fuentes. She was billed to sing the title role in Strauss's *Salomé* at Elberfeld, but before the curtain went up a series of tear gas capsules was released, filling the auditorium.

Now I understand that well enough these days. But it is not typical, any more than any single incident is. Here comes to refute it that charming singer, Dusolina Giannini, back from Germany after spending five months there. She says: "There may be a few hotblooded Hitlerites who have been causing disturbances when foreign artists appear in a German opera-house. But this is rare. With Hitlerism on the decline, the managers, who were a bit afraid of engaging foreigners, are back to normal."

"I have attended scores of operas and concerts in Germany these last months and nowhere have I witnessed a public demonstration against foreign musicians. German audiences are far more interested in an artist's ability, than in his nationality. They storm the halls to hear a Menuhin. They want to hear the best music available, and if it is the best they care not a snap about the performer's nationality. Music in Germany is patronized heavily these days, concerts and opera jammed, with average box-office prices from twenty-five cents to a dollar. Every German city makes the best of what it has available, giving the best production possible under the circumstances. They are tremendously alive, enthusiastic and hopeful, no feeling of despondency."

"I was impressed by the fact that nearly every family has a few members who actively develop their musical gifts. Thus husbands and wives practice sonatas together, families play string quartets for the sheer enjoyment of the music. It is to the Germans a necessity of life; that's their attitude toward music. I found it everywhere I went."

On November 1, one of my imps ran over to Philadelphia and sneaked in to the Bellevue-Stratford to see and hear what was going on at the annual luncheon of the famed Matinee Musical Club.

The speakers included S. L. Rothafel, ("Roxy"), Leopold Stokowski, Mrs.

Elmer J. Ottaway, your Editor and others. Of course Stokie just ran in after a rehearsal—must have been a rehearsal played twice like the last number on his programs this season, for the hour of his arrival was very late!—made a speech and left.

And what was the speech about, my dear? It was, to put it practically, a description of the new Romanticism, which the fifty-year-old blonde conductor assures us is, like prosperity, just around the corner—of Broad Street. He said, "When I tell you what I am going to talk about you'll laugh. It is Romanticism. But not the kind of Romanticism we have known. No, this will be a Romanticism far finer, deeper, bigger, what not. It is the result of the fusion of science and art; there will no longer be art on the one side, and science on the other, two great things not understanding each other. No! They will work together."

He confided the information that each summer he spends some time in Potsdam, Germany, at the tower where Einstein has a group of his young disciples carry out his experiments for him. Stokie said he lived there with them, lived their life, spoke their language—did he mean the language of science? or German? or both?—thought the same kind of thoughts. He said it was inspiring and I don't doubt it.

But, really, considering all the study the devoted follower of the scientific has done these last few years, working with great engineers in regard to radio transmission, experimenting with all sorts of amplification in his concerts as well as in his broadcasts, I find his broadcasts not a bit better from a musical tonal standpoint, nor from a scientifically vibrational one. I can never forget that day a few years back when he employed his new device for replacing the man at the control board, controlling the transmission himself while conducting, which resulted in his taking himself off the air a number of times in a single program!

Anyway, it's a new idea, this art-science blend and it sounds awfully well. Somebody said to my imp: "Now isn't that grand? Our children won't have to study music as it is any more. All they'll have to do is to take their algebra and geometry to the piano and play their homework. Also their physics and chemistry. But I'm wondering whether I am going to like it as well as I do Beethoven or Schumann or any of those other old Romantics, whose music is just music."

There's something to be said for her point of view, I think.

What an audience Fritz Kreisler had for his New York recital last week—seats all sold, standing room all filled, the stage populated to the limit! When an artist makes Carnegie Hall bulge in that fashion, no calamity howler can convince me that music isn't as necessary and as much loved as it ever was, depression or no depression! There is, of course, only one Kreisler, as there is only one Toscanini, one Paderewski, one McCormack, etc., etc., etc., but when we put all the ones together we have a rather surprising grand total of artists the public is altogether eager to hear. The price of admission may not be met painlessly, but if so, all the more proof of the continuing vitality of the art and the business of music!

This Kreisler recital convinced me more than ever that where real success is concerned, it is a musician's sheaf of virtues, not his accumulation of faults, that counts. The man at the top among executive musicians usually is there not because of a near approach to perfection or freedom from blemishes—which

some nondescript figures have been known to achieve—but because he has "plus" qualities of his own, qualities which are personal and individual to him and not shared by the commonalty of players. The faults of Kreisler have come to be taken for granted. Those who most admire him and are most loyal to him go to a Kreisler recital expecting to hear faulty intonation, slips in fingering, even some simplifications or substitutions in the face of certain technical problems. It is no secret that he relies more and more on his own transcriptions, even when he does not acknowledge them, as in this New York recital. Violinists will understand that. But no other artist of the bow is so loved and for such obvious good reasons. He stands apart, by reason of his "plus" qualities that surer technicians do not possess.

Very illuminative in this connection was a snatch of conversation I happened to hear in leaving the hall. Said one man, whom I suspect of being a violinist, to another, whom I also suspect of being a violinist: "If some young nobody would play like that, the critics would tear him to pieces." Said the other to one: "But no young nobody could play like that." And there you have the secret of Fritz Kreisler!

Chuckles with, by, or for Olin Downes of the New York Times! He contributed a good one to our current stock of alleviations of world sorrows, when he referred to certain Spanish songs by de Falla, sung at the first concert of the Beethoven Association's new season, as "harpestrated" by Carlos Salzedo. I liked that immensely, and I suspect that Mr. Salzedo liked it, too, though there is always more than one way of looking at an expression so freighted with implications. This one deserves to be entered in the honor roll of bright sayings of our most erudite reviewers, past and present.

Perhaps W. J. Henderson of the *Sun* has put to his credit more such jewels of aphoristic characterization than any other New York critic. No history of opera in Manhattan would be complete if it ignored his designation of the Metropolitan—in the days when "Faust" was a weekly bill—as the "Faustspielhaus." His invention of the term "Gerryflappers" for the army of young girls that doted on every move of Geraldine Farrar was another stroke of genius. And did anybody ever coin a more expressive term than that he applied to various and sundry examples of atonality and polytonality when he dubbed them "cross-tone puzzles"?

It was the veteran Richard Aldrich, critic emeritus of the *Times*, however, who bequeathed to posterity one particularly happy expression that I have heard credited to Henderson. It had to do with a performance of a new composition for strings by a French composer; an example of Gallic finesse in chamber music. Wrote Aldrich: "A Frenchman needs an orchestra—or at least an oboe."

Did you see Carl Engel's review of George Gershwin's Song Book in the current *Musical Quarterly*? I ask you.

The section of that magazine called Views and Reviews is Mr. Engel's and is always delightful reading, despite the fact that he omits reviewing more significant books than anyone I know and does review things like this collection of Gershwin songs. He's conscious of it too, as the preamble to his article this time tells. He also feels that his readers will question his seriousness in regard to this rhapsody (no, not in blue!) that he has tossed off about

## With Pen and Pencil



One of the "Impressions" Which Have Distinguished Angna Enters's Dance Programs is Here Crystallized by the Cartoonist

these songs. Proof of that is in his words: "To forestall any misunderstanding, permit us to state, *ab initio*, that we regard this music with great earnestness." To quote another flaming sentence: "Here is something akin to genius." For a long time I have known that Engel was passionately fond of popular music, having come out for Whiteman long before that stout gentleman appeared in concert halls. What he really liked about Whiteman, I think, was Grofé's instrumentation. So did lots of others.

I note that Engel gives Random House as publishers of the Gershwin book. The copy I got was published by Simon & Schuster, just a \$5. one, very handsome, too. I hear it whispered that the Random House edition is a "swell" one at \$25. How expensive! How depressing! How altogether disarming!

What a laugh I had looking at the program of *The Cat and the Fiddle*! At the back under the heading "Who's Who in the Cast" I read the following. Honestly I did. The writer was speaking of George Meader, who's been in the Kern play for a year, proving that an opera singer with acting gifts can make good in a Broadway show. Said he: "Here he has appeared in light opera—Boccaccio, The Bartered Bride and for a summer season in Atlanta with Lew Morton. Mr. Meader has sung at the Metropolitan Opera House for ten years, performing many Wagnerian tenor roles."

Rich, isn't it? I suppose the writer does not know that Meader's light opera was at the Metropolitan in Boccaccio and in the Smetana masterpiece and that his "Wagnerian tenor roles" were such character things as Mime and David.

But then theatre people rarely know anything about music, and the audience, reading this distorted account of Meader, probably accepts it as gospel, without a quiver, suspects your

*Mephisto*



# Local Orchestras Provide New York's Programs

**Only Resident Symphonic Bodies Are Heard During Fortnight—Musicians Symphony, Sandor Harmati, Conductor, Begins Series—Pan-American Chamber Orchestra Gives Program of Ultra Modern Numbers—Toscanini Presents All-Wagner Concert for Pension Fund**

ALTHOUGH no visiting symphonic organizations were heard in New York during the past fortnight, there was unusual variety in orchestral concerts. The New York Philharmonic-Symphony began its series at the Metropolitan Opera House. The National Orchestral Association under Leon Barzin, with Hortense Monath as soloist, was heard by an interested audience. George Gershwin played his Concerto in F and Four Songs with the Musicians Symphony with William M. Daly, guest-conductor, leading, and also conducted his own Cuban Overture.

## Toscanini Plays the Pastoral

New York Philharmonic-Symphony, Arturo Toscanini, conductor. (C. H.) Oct. 23, afternoon.

Symphony, No. 6, in F Major (Pastoral) Beethoven  
Prelude, Choral and Fugue, Franck-Piérné  
Daybreak and Siegfried's Rhine Journey, from *Götterdämmerung*, Wagner

The Franck-Piérné number and the Wagner excerpt were repetitions from previous concerts. The Beethoven symphony had a performance of extraordinary clarity and the gaiety of the first two movements was projected as one seldom hears it. The storm passage had real significance as a piece of tone painting and was sonorous without being noisy.

As orchestral playing and as an es-



Sandor Harmati Led the Musicians Symphony at Its First Appearance of the Season

thetic experience, however, the Wagner was the peak of the afternoon.

H.

## Barzin's Forces Make Season's Bow

National Orchestral Association, Leon Barzin, conductor. Soloist, Hortense Monath, pianist. (C. H.) Oct. 25, afternoon.

Overture in Olden Style on French Noels, Philip James  
Symphony in G Minor, Mozart  
Burleske in D Minor, Strauss  
for Piano and Orchestra, Miss Monath  
Prelude to Die Meistersinger, Wagner

No American novelty has in a long time met with such marked approval as did Mr. James's lovely overture at this concert. Mr. Barzin led it with much elan and his players responded admirably. The work is finely constructed, orchestrated with extraordinary brilliance, the string and brass writing suggesting Elgar in places. There is excellent counterpoint here, all made to serve the plan of utilizing symphonically some old French carols. The harmonic treatment is deft. At the close the composer was called on to bow.

Miss Monath earned an ovation for her musicianly presentation of the difficult solo part in Strauss's early but interesting work. Hers was a performance of distinct artistic quality.

In the Mozart and Wagner these skilled student players gave evidence once more of their fine training under Mr. Barzin.

W.

## Toscanini Revives Busoni Works

New York Philharmonic-Symphony, Arturo Toscanini, conductor. (C. H.) Oct. 27, evening.

Overture to Fidelio, Beethoven  
Symphony in A (Italian), Mendelssohn  
Berceuse élégiaque, Busoni  
Rondo Arlecchinesco, Busoni  
Don Juan, Strauss

Though relatively unfamiliar, Mr. Toscanini had played both of the Busoni works in New York in 1928 and the first of the pair was introduced much earlier by Gustav Mahler. They are somewhat Mahleresque as to sound and anticipate to some extent the harmonic experiments of composers of a later era. The first converts a cradle song into a threnody, the death of Busoni's mother having caused him to orchestrate and enlarge upon what he originally composed as a piano *morceau*. It has a measure of tenebrous atmosphere and withstands rehearsals better than the Harlequin caprice, in which the orchestral jug-

glery and the la-las of a brief off-stage tenor solo—indifferently sung in this instance by Michele Raggini—smack decidedly of the lamp rather than of any very spontaneous inspiration.

Mr. Toscanini played the entire program with his usual care and devotion to his task. The Mendelssohn symphony received a superlative performance. There was plenty of fervor left for the Don Juan, which was another marvel of clarity and superb sonorities.

T.

## Musicians Symphony Begins

Musicians Symphony Orchestra, Sandor Harmati, conductor. George Gershwin, conductor and pianist. William M. Daly, conductor. (M. O. H.) Nov. 1, evening.

Symphony in D Minor, Franck  
Mr. Harmati Conducting  
Concerto in F, Gershwin  
Mr. Gershwin, Mr. Daly Conducting  
An American in Paris, Gershwin  
Mr. Daly Conducting  
Cuban Overture, (Rumba), Gershwin  
Mr. Gershwin Conducting  
Four Tunes, Gershwin  
Mr. Gershwin, Mr. Daly Conducting

This first concert of the season for the benefit of unemployed musicians drew a large audience. The orchestral body, some 200 strong, played with more than expected finish in spite of some lack of smoothness in the brass choir. The tone of the strings was especially fine.

Mr. Harmati achieved the effects he desired in the symphony, but his tempi throughout seemed very slow. The final movement, however, was especially well done.

Mr. Gershwin's pieces were heard in the Stadium last summer, another pianist appearing in the concerto. This and the other highly stylized works had poignant renditions under Mr. Daly's magnetic baton. Mr. Daly is a very definite conductor whose vitality transmits itself to his orchestra.

J.

## Wagner, Plus Toscanini

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloists, Elsa Alsen, soprano, Paul Althouse, tenor. Pension Fund Concert. (C. H.) Nov. 2, evening. All Wagner program:

Overture to The Flying Dutchman  
Siegfried Idyl  
Scene 3, Act 1, Die Walküre  
Mme. Alsen, Mr. Althouse  
Overture and Bacchanale, Tannhäuser  
Prelude and Finale, Tristan und Isolde

This concert added some \$10,000 to the pension fund of the orchestra and some cubits of stature (if possible) to Mr. Toscanini's international reputation as a Wagner conductor. Beautiful playing was the order of the evening, abetted by effective singing in the Walküre excerpt, which embraced a considerable part of the act. Mme. Alsen gave to the music of Siegfried the warmth and dramatic conviction of an experienced Wagnerian; Mr. Althouse sang that of Siegmund with plenty of fire and a gratifying appreciation of lyrical phrases.

It was, in short, a distinguished evening for a distinguished audience.

F.

## Sibelius, Enesco and Beethoven

New York Philharmonic-Symphony, Arturo Toscanini, conductor. (C. H.) Nov. 3, evening.

Symphony, No. 6 in F Major (Pastoral) Beethoven  
En Saga, Sibelius  
Roumanian Rhapsody, No. 1, Enesco

If ever there was music that narrated a bardic story, that music is En Saga. But the composer has left the world to conjecture what the story is, whether the high adventure of a legendary hero or the travail of the spirit of his people. Mr. Toscanini is not a literary musician. Even the avowed programs of composers seem to be a very secondary matter to him. His approach is primarily the musical one, his quest that of beauty of structure and tone.

A year or so ago, when the maestro first played En Saga in New York, the performance was felt to be somewhat tentative and lacking in the ruggedness of the North. This repetition indicated that he had penetrated more deeply into the spirit of the



Nicolas Slonimsky Conducted the Pan-American Chamber Orchestra in an Ultra Modern Program

work, though it again suggested the refining away of qualities perhaps a little antipathetic to the great Italian's passion for clarity and lyric flow. He traced the abundant melos of the tone poem with his customary zeal and built surely and musically the several climaxes which come as the high points in the undisclosed tale woven over the tone poem's remarkable succession of sombre pedal points.

The Enesco Rhapsody is not a work of similar import but it profits from such brilliant playing as that which vitalized its medley of racial pipings, folk songs and peasant dances. The Pastoral Symphony was again a marvel of transparency, lilt and charm, in a performance well-nigh incredible in its polish and exquisite detail.

The Sunday afternoon concert on Nov. 6 at Carnegie Hall brought magnificent repetitions of the Sibelius En Saga and Enesco's Roumanian Rhapsody in A and as a change of program Beethoven's Fifth Symphony, played with that supreme mastery which Arturo Toscanini exhibits in this thrice familiar music. On this occasion he was as noble an interpreter as ever and was given ovations throughout the afternoon.

A.

## Paul Whiteman and "Modden"ity

Paul Whiteman and His Orchestra. Soloists, Roy Bargy, Dana Suesse, pianists; Michel Gusikoff, violinist. (C. H.) Nov. 4, evening.

Bolero, Ravel  
(Fox-trot arrangement by Carroll Huxley)  
Second Rhapsody, Gershwin  
Mr. Bargy  
(Arranged by Ferde Grofé)  
Waltz Caprice: Caprice Viennois;  
Tamborin Chinois, Kreisler  
(Arranged by Roy Bargy)  
I Got Rhythm, Gershwin  
(Arranged by Fud Livingston)  
Grand Canyon Suite, Grofé  
American Concerto, Gusikoff-Machan  
Mr. Gusikoff  
(Arranged by Carroll Huxley)  
Concerto in Three Rhythms, Suesse  
Miss Suesse  
(First Performance)  
(Arranged by Ferde Grofé)  
An American in Paris, Gershwin  
(Transcribed by Carroll Huxley)

Mr. Whiteman's fourth experiment in "modden" music (as the greatly slimmed leader calls it) had as its text Gershwin's I Got Rhythm, and the text was the best part of the evening. Rhythm was pretty nearly all the music of this experiment had got. After paying sincere compliments to the virtuosity of the band and of the dexterous soloists, one must go on to examine the music they played. With few exceptions, its pretensions heavily covered a real lack of musical thought. Mr. Gershwin's longer works need no comment now—they have had too much already. As for the others, it must be remarked that hardly any chance exists for discovery of original thought, if any, for almost everything is "arranged" and very little "composed." Only Mr. Grofé's Grand Canyon shows his own hand throughout. The most promising item, Miss Suesse's concerto, has been orchestrated out of itself.

(Continued on page 28)

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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## Key to Abbreviations

C. H. ....Carnegie Hall  
M. O. H. ....Metropolitan Opera House



# STANDING ROOM ONLY FOR SAN FRANCISCO OPERA

**Gaetano Merola, Director, Honored with Presentation at Final Performance—Claudia Muzio and Lily Pons Receive Keys of City—Lucia Broadcast to Audiences of Thousands—Production of Meistersinger Outstanding—Ravel's Bolero and Valse in Choreographic Versions are Features—Eminent Principals Score in Variety of Performances**

**S**AN FRANCISCO, Nov. 5.—The tenth season of the San Francisco Opera Association, which opened the new War Memorial Opera House on Oct. 15 with Tosca, as reported in the last issue of MUSICAL AMERICA, closed on Nov. 1 with La Traviata and reached its midway point with Lily Pons singing to three huge audiences on the afternoon of Oct. 23. This performance was the second of Lucia di Lammermoor with Mme. Pons. It was heard by 4,000 persons in the opera house, by 12,000 in the Exposition Auditorium where the music was conveyed by direct wire, and by unnumbered hundreds in City Hall Park through the installation of another set of loud speakers.

The broadcast was the gift of the opera association and the Board of Supervisors to citizens. After the performance, Mme. Pons was escorted to the auditorium, introduced to the assembled throng and presented with a floral key to the city.

The soprano was in good voice and received her usual ovation. Dino Borgioli, the Edgardo, was her co-star and won a triumph in his own right. The rest of the cast was identical with that of the first performance—Alfredo Gandolfi, Louis D'Angelo, Bianca Bruni, Raymond Marlowe and Terry Lafrancini.

## Merola Receives Tribute

During an entr'acte of La Traviata, Gaetano Merola, musical director, was the recipient of a bound volume from the Women's Committee of the association. Mrs. Horace B. Clifton, head of the committee, read a complimentary inscription in the book, and the presentation was made by Claudia Muzio, who added appreciative words on behalf of herself and the company.

The following afternoon, Nov. 2, the public was invited to join the municipality and the association in according honorary citizenship to Miss Muzio. Wallace M. Alexander, president of the association, and Mayor Angelo Rossi took part in the ceremony, which was held in the opera house and included the presentation of the key of the city to Miss Muzio.

## High Spots and Low Spots

The season had many high spots and plenty of low ones, but the S.R.O. sign was hung out for all performances with the exception of Hänsel und Gretel and the repetition of Die Meistersinger. The latter opera, given on the night of Oct. 18 and the afternoon of Oct. 30, had the finest interpretation. Hans Blechschmidt conducted, and the general effect was one of excellence.

Friedrich Schorr gave a memorable portrayal of Hans Sachs, and Maria Müller fairly lived the role of Eva, her vocal achievement being well-nigh perfect. Ezio Pinza was a splendid Pogner, and Marek Windheim an irresistible David.

Mario Chamlee, appearing in Ger-



Lily Pons as Lucia, in Which Role She Twice Delighted the Patrons of the San Francisco Opera

man opera for the first time, was a fine Walther, and Arnold Gabor an excellent Beckmesser. Competent singers in other parts included Evelyn MacNevin, Mr. Marlowe, Mr. D'Angelo, Mr. Gandolfi, Russell Horton, Marsden Argall, George Simondet, Tudor Williams, Cuthbert Tibbe and George Eldridge. Armando Agnini's staging came in for much praise. The chorus, augmented by members of the Municipal Chorus, was responsible for some good singing and spectacular pageantry.

## Italian Performances

Rigoletto, on Oct. 20, was another triumph for Mme. Pons, the Gilda. Richard Bonelli was successful as the Jester. Mr. Borgioli sang beautifully as the Duke. Mr. Pinza was a dominating figure as Sparafucile and Eva Gruninger was the Maddalena. Mr. Argall brought Marullo into prominence, and Mr. D'Angelo had the role of Monterone. Mr. Windheim, Charlotte Linne, Evaristo Alibertini, Miss Bruni and Zoya Dimitrieff played lesser parts. Chorus, ballet and orchestra were meritorious, and Mr. Merola was in his favorite place—the conductor's stand.

Claudia Muzio's portrayal of Santuzza in the Saturday night Cavalleria thrilled and sounded new emotional depths. Mr. Chamlee was a handsome and convincing Turridu, and Mr. Gandolfi did equally well by Alfio. Mme. Gruninger's rich voice was heard in the part of Lola. Lelia Gambi was adequate as Mamma Lucia.

Miss Muzio also sang Nedda in Pagliacci. The Canio was Tandy MacKenzie, a Scotch-Hawaiian with a splendid dramatic tenor voice and a personality well suited to heroic roles.

Mr. Bonelli contributed sonorous tones and unconventional costumes to the role of Tonio. As Silvio, Mr. Argall sang well and played the part for all there was in it. Mr. Lafrancini was a self-assured Beppe.

Mr. Merola conducted the Mascagni score, and Pietro Cimini the Leoncavallo. The latter is always a welcome guest.

## Ravel's Bolero Is Danced

The special matinee on Oct. 22 brought an outstanding event—Ravel's Bolero danced by Estelle Reed and his La Valse by Miss Reed and the ballet. As far as could be ascertained, this was the first performance of the Bolero in

this country by a solo dancer. Miss Reed used the original cafe setting, dancing atop a huge table under the dim rays of an overhead light. With increasing intensity she worked up to the climax in which the dancer is stabbed by a frenzied on-looker, as in the original version presented by Ida Rubinstein.

Miss Reed also was responsible for the modern choreography of La Valse and made of it a visual symphony in contrapuntal movement. Mr. Merola conducted.

The forepart of the afternoon bill contained Hänsel und Gretel with Queena Mario giving her inimitable performance of Gretel. The Hänsel was Maria Lothrop, less experienced but talented. Kathryn Meisle was a great Witch. Mr. Gabor, Miss MacNevin, May Sewall and Bascha Malinoff completed the cast, while Mr. Agnini outdid himself in the staging. Mr. Blechschmidt conducted.



In His San Francisco Engagement, Mario Chamlee Was Heard in Wagnerian Opera for the First Time

Due to lack of preparation, the Lohengrin performance bordered on burlesque. Only the singing of Miss Müller, Miss Meisle, Mr. Chamlee, Mr. Schorr, Mr. Gabor and Mr. D'Angelo saved it from being a total loss.

Everything went wrong. A stage trumpeter took a flop. Chorus girls, late for an entrance, were pushed on with almost tragic results. Coming early on another occasion, they were snatched back. The swan refused to disappear, the dove failed to flutter properly to Lohengrin's rescue. And there were other lamentable details. But Mr. Blechschmidt kept the performance going—which was a miracle, all things considered, and the stars were well worth hearing.

Faust on Oct. 27 found all the forces back at par, with Mr. Blechschmidt conducting. Mme. Mario enacted Marguerite even better than she sang the part. Mr. Borgioli was at his best as Faust, and Mr. Pinza an impressive Mephistopheles. An unusually vital Valentine was presented by Mr. Bonelli. Mme. Gruninger was capital as Martha, and Katherina Malova a good-looking Siebel. Mr. D'Angelo made Wagner a definite personality.

Il Trovatore resulted in stellar success for Miss Meisle, the Azucena. Miss Muzio, Mr. MacKenzie and Mr. Bonelli gave good performances; and Helene



Claudia Muzio Sang Five Roles, Among Them Tosca and Violetta, in the New Opera House

Strause, a gifted mezzo-soprano who lives among us, did well as Inez. Mr. Cimini furnished finely balanced accompaniments for the principals, and kept the entire organism well in hand.

A superb performance of Violetta by Miss Muzio brought La Traviata up to a high level. We have seen many Violettas, but none who gave so poignant and artistic an interpretation of the character. Also successful were all the others in the cast—Mr. Borgioli, Mr. Bonelli, Miss Malova, Myrtle McLaughlin, Mr. Windheim, Mr. Argall, Mr. D'Angelo and Mr. Alibertini. The chorus was efficient, the staging excellent. The ballet acquitted itself with distinction and Betty Noyes did a solo dance of uncommon merit.

MARJORY M. FISHER

## Smith College Arranges Series of Concerts

NORTHAMPTON, Mass., Nov. 5.—The music department of Smith College has arranged eight concerts to be given in John M. Green Hall as follows: Lotte Lehmann, Nov. 16, the Detroit Symphony Orchestra, Dec. 9; the Don Cosack Russian Male Chorus, Jan. 11; Benno Moiseiwitsch, Jan. 20; the Cleveland Orchestra, Feb. 11; the Boston Symphony Orchestra, Feb. 28; Yehudi Menuhin, March 15, and a choral program, May 6.

The chamber music series in Sage Hall was opened by the Brosa String Quartet on Nov. 2. This group will be heard again on Dec. 2. The Budapest String Quartet and the Zighera Trio will be featured on March 8 and April 12 respectively.

J. F. K., Jr.

## Dr. Fellowes Lectures on Old English Lutenists

As the third of a series of lectures entitled Music Through the Ages, Dr. Edmund Horace Fellowes, former director of the choir in St. George's Chapel, Windsor Castle, was heard at the Barbizon Plaza on the evening of Oct. 26. Dr. Fellowes chose as his subject The Elizabethan and Jacobean Lutenists, and besides his talk accompanied himself in several songs, on a lute of the period.



## WASHINGTON HAILS NATIONAL SYMPHONY

### Opening Performance Reveals New Strength in Ensemble Led by Kindler

WASHINGTON, Nov. 5.—Washington's season was auspiciously opened on Oct. 20 by the National Symphony Orchestra under the baton of Hans Kindler. This concert, the first of the orchestra's full second season, attracted a large audience and was a triumph in every way. The organization is this year under new management, that of C. C. Cappel.

Mr. Kindler, to whom must be accorded the most credit for the success of the enterprise, chose Brahms's Fourth Symphony for the principal feature of the program, and gave it the finest reading that has been heard in Washington in many a day. It was the first time the orchestra had played a Brahms symphony, and it was as if the orchestra had come of age. There was new confidence in the performance, acquired since the end of last season, and consequently the tone quality of all the choirs, and the volume of the ensemble, was much improved, and notably good. The brass sections have been strengthened with new players, and the commanding playing of the new concertmaster, Frank Gittelton, adds zest and surety to the violin section.

The symphony was preceded by an orchestral arrangement, made by Mr. Kindler, of a Bach organ concerto, and here again the strength of the orchestra's tone and the authority of Mr. Kindler gave the work richness and style.

The program included John Powell's Natchez on the Hill, in a first Washington performance. It proved popular, an intriguing presentation of mountain

tunes. The preludes to the first and third acts of Die Meistersinger concluded the list and stirred the audience to a frenzy of applause.

The concert was held at night, an experiment, since Washington has for many years been accustomed to late afternoon concerts, and the venture proved its own reward. The audience was larger than those which afternoon concerts draw, and was socially and visually brilliant.

#### Sunday Program Attracts

Equally successful, and nearly as effective musically was the first Sunday popular concert, played by the National Symphony on the afternoon of Oct. 30. The auditorium was practically filled by an enthusiastic audience, which came to hear The Pines of Rome and John Charles Thomas. Mr. Thomas grows more and more popular in Washington, and he had to sing eight songs before his listeners would let him go. Eritu from A Masked Ball, and Brahms and Marx songs were on his list.

The Pines of Rome was played with subtlety and vigor. The Overture to Oberon opened the program.

The second symphony concert by the orchestra was played Nov. 3, and the first program of the children's series on Nov. 5. These children's concerts, never given in Washington until last year, have proved of outstanding worth.

Lawrence Tibbett was presented at the first of Katie Wilson-Greene's evening concerts on Oct. 21 in Constitution Hall, bringing the October quota of baritones above normal. He sang for nearly three hours and the audience was still standing in the aisles and grouped around the doors when he decided to stop and go home.

RUTH HOWELL

## OPENS OPERA SCHOOL

### Mrs. Charlotte Gadski-Busch to Teach in Berlin

BERLIN, Nov. 1.—Mrs. Charlotte Gadski-Busch, daughter of the late Mme. Gadski, has opened an opera school here, to carry on the method of her noted mother. Mrs. Busch, who was well known as "Lotte" during the long period she spent in the United States as Mme. Gadski's companion, accompanied her mother everywhere, during her engagement with the Metropolitan Opera, and on concert tours.

She witnessed all of her mother's performances, learned all her roles and studied her, and other eminent artists' performances. She will carry on these traditions in her teaching.

### Newark Civic Symphony Opens Season

NEWARK, N. J., Nov. 5.—The Newark Civic Symphony Orchestra, conducted by Philip Gordon, began its series of eleven free concerts, sponsored by Hahne and Co., on Oct. 6. Features of the program were Schubert waltzes orchestrated by Mr. Gordon and his composition, Little Brown Jug. Also on the list were Beethoven's Coriolanus Overture, the first two movements of Tchaikovsky's Pathétique Symphony and works by Moussorgsky and Berlioz.

Albert S. Cronheim, president of Hahne and Co., addressed the audience.

Even standing room was all taken when the orchestra gave its second concert in the Art School Auditorium. The program was based on dance music by the great composers.

The Newark Music Foundation, which for three years sponsored programs by the Symphony Orchestra of Newark, has decided to omit orchestral concerts this season owing to lack of funds. The annual series of chamber music concerts will be given as usual.

H. L.

### Loretta Laurenti Gives Musicale in New York

Mme. Loretta Laurenti was hostess and soloist at an intimate musicale in her New York studio on Oct. 25, when the soprano was heard in songs by Sibelius, Buzzi-Peccia, Respighi, Erich Wolff, Schumann, A. Walter Kramer, Guion and Gomez, and an aria from Zaza by Leoncavallo. Miriam Kresyn, a pupil of Mme. Laurenti's, sang excerpts from the musical show, A Girl Like You, in which she is appearing.

### Henry Hadley Addresses Columbia University Audience

An address on Idealism in American Music was given by Henry Hadley at the Institute of Arts and Sciences, Columbia University Extension, on Oct. 31. "Young composers in America are writing music which reflects joyousness, buoyancy, indomitable courage, and a wholesome belief in life," he said.

### McCall Lanham and Alden Smith Heard in Recital

A salon recital was given with success by McCall Lanham, baritone, and Alden Smith, bass, at the Morningside Residence Club on Oct. 30. Works by Verdi, Debussy, Tchaikovsky, Brahms, Schubert, Cadman and others were on their program.

## Guiomar Novaes Comes Back to America When Brazil Revolution Ends



Guiomar Novaes Arrives in New York After Detention in Her War-Ravaged Country

The civil war which raged in Brazil for three months held Guiomar Novaes, pianist, a prisoner in her native Sao Paulo and prevented her from sailing for the United States in time to open her concert tour as scheduled. During this period, cable communication was impossible and Mme. Novaes's managers, Haensel & Jones, were unable to find out where she was, whether she was in danger, or if she would be able to fulfill her engagements.

With the end of the revolution, however, Mme. Novaes succeeded in leaving the country, and arrived in New York on the Western Prince on Nov. 3 accompanied by her husband, Ottavio Pinto. Her postponed New York recital will be given in the Town Hall on Saturday afternoon, Nov. 12. This will be Mme. Novaes's first New York concert in six seasons.

Later appearances will be made with the Chicago Symphony Orchestra in Chicago and in Milwaukee, and in Washington, Baltimore and other cities.

### Vaughan Williams to Address English Folk Dance Society

Dr. Ralph Vaughan Williams, who is giving a series of lectures at Bryn Mawr College, will address the English Folk Dance Society, New York branch, of which Leonard Elmsmith is president, on Tuesday evening, Nov. 22. The event will be held in the concert hall of the Juilliard School of Music. Folk Music and Dance is to be Dr. Vaughan Williams's topic, which will be illustrated with English country and Morris dances by New York members of the society under the direction of May Gadd.

### Hart House Quartet to Play New Works

In its ninth season, the Hart House String Quartet has chosen new works by Villa-Lobos and Vaughan Williams for programs at the Hart House Theatre, Toronto. Included in each program of a series of five is a composition by Brahms, in commemoration of his centenary. The first concert was on Oct. 29, and the series will continue until April.

Members of the quartet are Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg.

## BALTIMORE EVENTS HAVE NOTABLE TONE

### New York Philharmonic-Symphony, Bori and Tibbett Appear in Concerts

BALTIMORE, Nov. 5.—A concert by the New York Philharmonic-Symphony Orchestra, conducted by Arturo Toscanini and given at the Lyric Theatre on Oct. 25, opened the series arranged by the T. Arthur Smith Concert Bureau. The reception accorded Mr. Toscanini was spontaneous, and his readings of the Bach-Schönberg Prelude and Fugue, Brahms's Third Symphony and Debussy's La Mer were productive of keen enjoyment. Four Polish Dances of Tansman had their first local hearing.

Lawrence Tibbett was the first artist presented by the newly-organized Harris-Whitman Concert Bureau. Giving a recital at the Lyric Theatre on Oct. 19, Mr. Tibbett was applauded for his artistry and was called on for many encores. Included in his list was Little Old Foolish Old Man by Mortimer Browning, a Baltimore composer, which was received with particular favor.

Mr. Browning also figured as a composer on the program given by Lucrezia Bori at the Lyric on Oct. 29, and was obliged to rise from his place in the audience to share in the applause. This concert was the first on the list arranged by Katie Wilson-Greene and gave great pleasure. Frederick Bristol accompanied and played solos.

#### Peabody Recitals Begin

The series of artist recitals at the Peabody Conservatory of Music began Oct. 28 with an interesting program sung by Fraser Gange, baritone, with George Bolek at the piano. They had a cordial reception. The program contained Brahms's Vier Ernste Gesänge, sung with artistry. A group of Scottish songs also delighted the audience.

Creditable performances of The Pirates of Penzance were given in October by the Play-Arts Guild, the cast including Margaret Gordon, Nils Falkman, Edmund Lowe, Logon Tontz, Carroll Robinson, Catherine Dierken and Earl Jordan.

As a tribute to the late Rev. Dr. Julius Hoffman, Theodor Hemberger's Hymnus for choir and organ was given at anniversary services in Zion Church.

#### Artists to Be Heard

Attractions listed by the Maryland School for the Blind, Overlea, are John Goss and the London Singers, Felix Salmond and the De Mara Ensemble. Elizabeth Chase Patillo, pianist and member of the faculty, will be guest soloist at the final concert.

FRANZ C. BORNSCHEIN

### Charles Hackett to Sing in The Land of Smiles

Charles Hackett will sing the tenor role in Franz Lehar's operetta, The Land of Smiles, when it is produced in America this season. The engagement will open in Boston on Dec. 26, to be followed soon after by performances in New York.

### Helen Teschner-Tas and Celius Dougherty Heard

Helen Teschner-Tas, violinist, and Celius Dougherty, pianist, gave an enjoyable program of sonatas for violin and piano at the MacDowell Club on the afternoon of Nov. 6.



# Acknowledging the Greatness of Couperin

**Composer's Complete Works to Be Published for First Time in Paris Edition in Celebration of Bicentenary—Output Was Greater and More Varied Than Generally Supposed—"Represents Essence of French Music"—Was Primarily an Organist**

PARIS, Nov. 1.—Some ten months hence will occur the bicentenary of the death of François Couperin, whom his contemporaries surnamed "the Great," and who is known to modern music-lovers chiefly as the author of some gracefully ornamental harpsichord pieces which are included in the repertoire of almost every pianist. That Couperin the Great (he was called thus to distinguish him from the other worthy but less gifted members of his family) was a composer of much greater versatility and scope than he is generally credited with being, is clearly indicated by the fact that the complete edition of his works, now being published for the first time in their entirety by Les Edi-

him with certainty. The Pieces for Organ Consisting of Two Masses were long attributed to François Couperin the Elder, uncle of François the Great (the Couperins, like the Bachs, were a musical family). All doubt in the matter now seems to have been cleared up, thanks to the research of the late André Tessier, whose evidence in favor of the younger man's authorship appears to be conclusive.

François Couperin, Foremost of the French Clavecin School of Composers and the Most Famous Member of a Noted Musical Family. From a Print by J. C. Filpart, After André Bouys.



These Pièces d'orgue comprise the first volume to make its appearance in the present edition, although it is actually Vol. VI of the set. The original title-piece, which is reproduced in facsimile, reads as follows:

## PIECES D'ORGUE

Consistantes en deux Messes  
l'Une à l'usage ordinaire des  
Paroisses,

Pour les Festes Solemnelles.  
L'Autre propre pour les Convents  
de Religieux, et Religieuses.

Composées par F. Couperin, Sr. de Crouilly  
Organiste de St. Gervais.

The editor of the volume, Paul Brunold, has given indications of registration for the various pieces, based upon contemporary records and descriptions, which will be of particular interest to organists. The musical text has been presented in a very clear and sensible manner, suited to the needs of the practicing musician. The intentions of the composer have been scrupulously respected, while avoiding a cumbersome erudition which would tend to reproduce the obsolete notation. Thus a text has been produced which is at once scholarly and eminently readable.

Outwardly, the volume strikes a unique note in music-publishing ventures. It is presented in a most attractive and artistically designed binding, in contrast to the severe and forbidding aspect which erudition often wears. This may, perhaps, be accounted for by the fact that a woman's taste has guided the designing and the material presentation of the work. Believing with Keats that "A thing of beauty is a joy forever," Mrs. Louise B. M. Dyer, who founded Les Editions de l'Oiseau-Lyre about a year ago, has aimed "to make books of music as beautiful as books of literature." It is this combination of musical and esthetic aims that characterizes the publications of Les Editions de l'Oiseau-Lyre.

A body of distinguished French musicologists, under the direction of Maurice Gauchie, have been entrusted with the musical editing of the edition, which it is planned to have completed in time for the bicentenary next year. The fol-

lowing is the complete plan of the edition (the names of the respective editors appear in parentheses): I. Didactic works (P. Brunold); II to V. Harpsichord pieces (M. Gauchie); VI. Organ pieces (P. Brunold); VII and VIII. Concerts (André Schaeffner); IX and X. Trios and pieces for viol (Amedée Gastoué); XI and XII. Vocal music (P. Brunold and A. Tessier).

GILBERT CHASE

## TO GIVE SCHONBERG

### League of Composers Arranges Tenth Anniversary Program

In celebration of its tenth year, the League of Composers has arranged a "review program" for this season, and will feature Schönberg's Pierrot Lunaire, which has been heard only twice in New York, in 1922 and 1925. Pierrot Lunaire is to be given on April 16 under the baton of Leopold Stokowski.

Florent Schmitt's first New York appearance will be made on the league's schedule at the Town Hall Club on Nov. 27, the program consisting of works by him, including the Quintet. Speakers will be Paul Claudel, French Ambassador, and John Erskine.

Four Sunday programs at the French Institute are scheduled. Chamber music will be heard on Jan. 8, and new works by young American and Russian composers on Feb. 5. The concert of March 5 will bring works by graduate students of the Juilliard School of Music, the Curtis Institute of Music and the Eastman School of Music. The April 2 program is to consist of music composed for the league's birthday.

### Musical Service Held in Memory of Harriet Bishop Lanier

In memory of the late Mrs. Harriet Bishop Lanier, founder and president of the Society of the Friends of Music, a musical service was held in the music room of William Matheus Sullivan, executive vice-president of the society, on the afternoon of Oct. 27.

## NEW WORKS IN EUROPE

### Novelties Listed on Operatic Schedules of Germany and Austria

New works have prominence on operatic schedules in Germany and Austria. These include Arthur Kusterer's "Twelfth Night," based on Shakespeare's play; "Blondin im Glück" by Hans Grim; Franz Schreker's "Christophorus" and "Der Schmied von Gent;" "Das Opfer" by Reznicek; "Anna Karenina" by Jenő Hubay; Manfred Gurlitt's "Nana," based on Zola's book; and Alfredo Casella's "La Donna Serpente."

"The People of Poker Flat," which had its origin in a story by Bret Harte, is the title of an opera by Jaromir Weinberger, which is also on the list, together with Max Huttli's "Der zerbrochene Krug," "Danton's Tod" by Nikolai Lopatnikoff, Alexander Tche-repnin's "Die Hochzeit der Sobeide," "Mysterium Venedigs" by G. Francesco Malipiero, and Darius Milhaud's "The Discovery of Europe."

Other novelties planned are by Hans Eisler, Ernst Viebig, Luzatto, Ernst Krenek, Paul Hindemith and Alban Berg.

## PONSELLE IN HARTFORD

### Soprano Opens Course—Local Organizations Are Active

HARTFORD, Nov. 5.—The opening season finds local organizations actively engaged, and reveals neither any lessening of quantity nor any deviation from the high quality of past performances.

Rosa Ponselle opened the tenth anniversary course arranged by Robert Kellogg. She has appeared on this series every year since its inception, and achieved another triumph in Bushnell Memorial Hall on Oct. 16.

All seats have been sold for the performance of Lohengrin by the Metropolitan Opera on Nov. 29.

J. F. K., Jr.

### Wagner Association to Present Master's Complete Works

Performances of all the Wagner operas are announced by the Richard Wagner Memorial Association, of which Theophil Wendt is the president and artistic director. The association, formed to commemorate the fiftieth anniversary of the composer's death, states that the productions will take place in Mecca Temple in January and February, and in chronological order, as follows: "Rienzi," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger," "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung" and "Parsifal."

The performance of "Parsifal" will be given on the anniversary day, Feb. 13.

### Galli-Curci to Make Tour of America After Trip Around World

On her return to the United States from a tour around the world, Amelita Galli-Curci will give a concert in Minneapolis on Nov. 28. During Christmas week and January, Mme. Galli-Curci will take a holiday, and then begin a series of appearances in American cities.

Since sailing for South Africa last February, she has travelled 40,000 miles and fulfilled a long list of engagements without cancelling or postponing one performance. In Australia and New Zealand, as in South Africa, the number of Mme. Galli-Curci's concerts was extended to practically double the number originally scheduled.



Mrs. Louise B. M. Dyer, Founder of the Edition in Which Couperin's Complete Works Will Be Published

tions de l'Oiseau-Lyre of Paris, comprises no fewer than twelve volumes, including harpsichord pieces, didactic works, organ pieces, "concerts," trios, pieces for viol, and vocal works.

It is probable that the appearance of this edition, in conjunction with the commemoration of the bicentenary, will mark a new phase in the general appreciation of Couperin as a composer whose works "represent the essence of French music." It is generally recognized that Couperin's harpsichord works, and particularly his L'Art de toucher le clavecin exercised a considerable influence upon the method and style of Johann Sebastian Bach. But Couperin's reputation as a harpsichordist has tended to obscure the fact that he was primarily an organist, having fulfilled that function at the church of Saint-Gervais in Paris from 1685—the year of Bach's birth—until the year of his death, in 1733.

### Authorship Established

Another circumstance which has tended to cast Couperin's activities as an organist into the background is the fact that for a long time no compositions for organ could be attributed to



## San Carlo Opera Welcomed After Five Year Absence

**Fortune Gallo Assembles Excellent Company for Grand Opera Season—Fifteen Works Heard During Fortnight—Favorites of Former Seasons and New Artists Well Received—25,000 Heard Performances**

**A**FTER an interval of five seasons, Fortune Gallo again presented his San Carlo Opera Company to the New York public in a two-weeks' engagement at the New Amsterdam Theatre during which, it is estimated, 25,000 heard fifteen different operas. The works given included *Madama Butterfly*, sung twice, *Traviata*, *Tales of Hoffman*, *Aida*, given twice, *Faust*, *La Bohème*, *Martha*, *Il Trovatore*, *Rigoletto*, *Tosca*, *Cavalleria Rusticana*, *Pagliacci*, *Carmen*, *La Forza del Destino*, and *Hänsel and Gretel*.

The engagement began with Puccini's *Madama Butterfly* on the evening of Oct. 24. The title role was sung and acted with much charm by Hizi Koyke, ably assisted by Edward Molitore, a newcomer, as Pinkerton, and the for-



Hizi Koyke Created a Deep Impression with Her Delicate Performance of Cho-Cho-San

mer San Carloan, Mario Valle, as Sharpless. Carlo Peroni conducted and the lesser roles were capably assumed by Bernice Schalker, Alice Homer, Francesco Curci, Natale Cervi and Amund Sjovik. The *Yurievna-Swoboda* ballet gave divertissements after the opera.

The second night, *La Traviata* was sung with Tina Paggi in the name-part, winning laurels both for her singing and her acting. Dimitri Onofrei returned as Alfredo and Mr. Valle as Germont. Eleonora Demora, Mme. Homer and Messrs. Curci, Bozza and Cervi were also heard.

The first matinee on Oct. 26, was Offenbach's *The Tales of Hoffmann*, Mr. Onofrei scoring in the principal role. Mme. Paggi doubled as Olympia and Antonia, and Giulietta was sung by Ethel Fox. Giuseppe Interrante sang both as Coppélius and Dappertutto and Mr. Sjovik, Miracle. Others in the cast were Mmes. Schalker and Demora and Messrs. Cervi, Duvrie, Bozza and Curci.

### Aida Is Evening Bill

*Aida* was given in the evening, Bianca Saroya being welcomed back as the heroine. Eleanore La Mance, once of the Metropolitan, appeared as Am-

neris and Edward Ransome, who left the same organization last season, was Radames. Others were Mostyn Thomas, Mme. Homer and Messrs. Sjovik, Cervi and Curci.

On the evening of Oct. 27, *Faust* was heard, with Mr. Molitore making an excellent impression in the name-part, and Alida Vane joining the company as Marguerite. Mr. Sjovik was an effective Mephistopheles and Louise Bernhardt won deserved applause for some extremely good singing as Siebel. Mr. Valle was Valentine, and Mme. Homer and Mr. Bozza completed the cast.

Mme. Saroya was heard on Friday night, as Mimi in *La Bohème*, to the



Bianca Saroya Was a Statuesque and Dramatic Tosca in the Season's First Hearing of the Work

Rodolfo of Mr. Onofrei. Santa Biondo, lately of the Metropolitan, was Musetta and Mr. Valle the Marcello. Messrs. Sjovik, Interrante and Cervi also took part. The *Yurievna-Swoboda* ballet appeared after the opera.

*Martha* was sung at the matinee on Oct. 29. Mme. Paggi was the Lady Harriet and Mr. Molitore, Lionel. Mme. Schalker sang Nancy and Mr. Interrante, Plunkett. The cast included Mr. Cervi and Mr. Curci. Mr. Peroni conducted. In the evening, *Il Trovatore* was presented. Mme. Vane appeared as Leonora, Mme. La Mance as Azucena, Mr. Ransome as Manrico and Mr. Thomas as di Luna. Others were Mme. Homer and Messrs. Sjovik, Curci and Bozza. Alberto Sciarretti conducted.

### Rigoletto and Tosca

The second week opened on Oct. 31, with *Rigoletto*, Mr. Valle singing the title role and Mme. Paggi appearing as Gilda. Mr. Onofrei was the Duke. The singing of the three principals was of a high order in the familiar airs. Mme. Schalker was Maddalena, Mr. Sjovik, Sparafucile, and the remaining roles were in the hands of Mmes. Homer and Demora and Messrs. Bozza, Curci and Morelato. Mr. Peroni conducted.

The first presentation of *Tosca* was on the evening of Nov. 1, with Mme. Saroya in the title role, Mr. Molitore as Mario and Mr. Valle as Scarpia. It was an excellent performance in every respect. Both Mme. Saroya and Mr. Valle sang with dramatic fervor and Mr. Molitore could easily have repeated his aria in the final act, such was the appreciation of the audience. Others in the cast were Mme. Schalker and



Dimitri Onofrei as the Duke in *Rigoletto* Realized the Personal as Well as the Musical Possibilities of the Role



Gladys Axman Gave a Sincere Interpretation of Santuzza in *Cavalleria Rusticana*

Messrs. Curci, Bozza, Sjovik and Cervi. Mr. Peroni conducted.

*Madama Butterfly* was repeated at the matinee on Nov. 2 with the same cast as the previous week except that Mr. Onofrei replaced Mr. Molitore as Pinkerton and Mr. Peroni conducted. In the evening, *Cavalleria Rusticana* and *Pagliacci* were sung with Alberto Sciarretti conducting. In the first opera, Gladys Axman appeared for the first time with the company this season, as Santuzza, giving a capable portrayal of the role. Mme. Bernhardt sang Lola, Mr. Molitore, Turiddu, and Mr. Interrante, Alfio. Mme. Homer was Lucia. Mme. Biondo sang in *Pagliacci* supported by Pasquale Ferrara who substituted for Aroldo Lindi as Canio, and Mr. Thomas was Tonio. Others in the cast were Messrs. Interrante and Curci.

*Carmen* was sung on the evening of Nov. 3, with Stella De Mente as Bizet's cigarette girl, repeating her success of former seasons with the company. Ethel Fox was Micaela and Messrs. Onofrei and Thomas were José and Escamillo respectively. The cast was completed by Mmes. Homer and Schalker, and Messrs. Sjovik, Cervi and Curci.

On the evening of Nov. 4, *La Forza del Destino* was heard by a large house, Bianca Saroya making a decided impression as Leonora. Edward Papania,



Carlo Peroni Conducted Most of the Performances of the San Carlo Season

a native of Ohio, made his debut with the company as Alvaro. Mr. Valle was Don Carlos and the remainder of the roles were capably filled by Mmes. Schalker and Homer and Messrs. Cervi, Sjovik and Curci. Mr. Peroni conducted.

The final performances, bringing the engagement to a close on Nov. 5, were *Hänsel and Gretel* in English at the matinee, and a repetition of *Aida* in the evening.

The singers in the fairy opera were Mmes. Schalker and Fox in the title roles, Marion Selee, guest artist as the Witch, and also the Mother; Mr. Interrante as the Father and Mmes. Demora and Altieri as the Sandman and the Dewman. The performance was an excellent one. The four principal artists were much applauded. Mme. Selee's Witch was a fine bit of character acting as well as being well sung.

The *Aida* cast was different from that of the first presentation, Mme. Vane appearing in the name part and Pasquale Ferrara as Radames. The other parts were sung by Mme. Demora and Messrs. Thomas, Sjovik, Cervi and Curci. Mr. Peroni conducted both performances and the ballet gave incidental dances in *Aida*.

### Carl F. Lauber Competition Award Is Offered

PHILADELPHIA, Nov. 5.—The Carl F. Lauber Music Award, established by the late Carl F. Lauber and consisting of about \$180 in cash and a medal, will be bestowed next April. The prize is for an original composition of any kind, and is open to school students in the Philadelphia district.

Judges will be Harry Gordon Thunder, chairman; Nicholas Douty, and H. Alexander Matthews.

Manuscripts will be received until March 1, 1933, by the Provident Trust Company of Philadelphia, the trustee, 1632 Chestnut Street.

### Hizi Koyke Marries Harold Hanson

The marriage of Hizi Koyke, soprano of the San Carlo Opera, to Harold Hanson, tenor, took place in the Calvary Methodist Church, East Orange, N. J., on Oct. 9, the ceremony being performed by the Rev. Dr. Frank Kingdon. Miss Koyke was born in Japan and came to the United States six years ago.

### Vaughan Williams's *Benedicite* Given First Performance at Cornell

The first performance in America of Ralph Vaughan Williams's *Benedicite* was conducted by Paul J. Weaver at Cornell University, in April, 1931.



## ORMANDY HEARD WITH QUAKER CITY FORCES

**Leads Orchestra in Vital Program—Stokowski Returns Later**

PHILADELPHIA, Nov. 5.—A conductorial interpolation by Eugene Ormandy marked the third pair of Philadelphia Orchestra concerts on Oct. 21 and 22. The Minneapolis conductor, who was in a sense discovered



Eugene Ormandy, Guest Conductor of Concerts Given by the Philadelphia Orchestra

at concerts in Robin Hood Dell two summers ago, and who led the orchestra last season in one of Leopold Stokowski's absences, was received with real enthusiasm, which was justified by an interesting program capably interpreted.

Haydn's Clock Symphony had sincerity and substance, and there was a romantic glamor about the Overture to Euryanthe. The novelty, Variations over a Hungarian Folk Song by the contemporary Hungarian composer, Eugen Zador, proved a worthwhile piece of music, aside from any considerations of modernistic idiom. The variations had sharp and often piquant contrasts, and deviated, almost in free fantasia form, from the set theme, a Magyar military marching song.

Comment was made concerning Mr. Ormandy's resemblance to the regular occupant of the podium. Like Mr. Stokowski, he is graceful, curvilinear, rather than angular at the desk, though not quite so Delsartean. His blondness also accents the resemblance.

### More "Debatable Music"

The regular blonde returned for the concerts on Oct. 28-29-31, with a typically short Stokowskian program of familiar material, enlisting Wagner, Brahms and Tchaikovsky. A glowing version of the Lohengrin Vorspiel was followed by the Concerto in D with Oscar Shumsky, violinist, as executant. The fourteen-year-old boy, who has been making public appearances in this country and abroad for seven years, absolved himself efficiently. He has poise, and a refreshing freedom from affectations. His interpretation, too, was excellent and surprisingly mature for an adolescent.

The second half of the program was devoted to a richly romantic and sometimes slightly sensationalized version of the Russian's Fifth Symphony, which Mr. Stokowski individualized freely both in tempi and dynamics, with resultant novelties of effect.

Mr. Stokowski's second seasonal contribution of "debatable music" came at the end, after a deep black line on the program. It was Three Units, by Ernest Brooks, an Oklahoma composer who has studied in Chicago and elsewhere in the Middle West. Scored for a small orchestra of strings, minus bass, a few woodwinds and horns and trumpets in pairs, Three Units represented experiments in miniature forms, each running only about one minute in performance. A few of the audience left before the first playing, and more before the second, but those who remained throughout were little the wiser as to the composer's ideas.

### Children Concerts Begin

The children's concerts of the Philadelphia Orchestra, again under the baton of the highly popular Ernest Schelling, opened on Wednesday afternoon, Oct. 26, in the Academy. This year the Wednesday and Thursday series are consolidated. Mr. Schelling's choice ranged from Bach to Enesco. He included the Scherzo from Tchaikovsky's Fourth Symphony and the Serenade from Mozart's Eine Kleine Nachtmusik, as well as a charming bit of early Goossens, By the Tarn, and two delightful compositions of his own, the Lullaby for a Sick Child and a tarantelle.

Arturo Toscanini opened the subscription series of the New York Philharmonic-Symphony on Oct. 24 in the Academy of Music before a good attendance, though the depression has made some inroads. He introduced the Four Polish Dances of Tansman and offered the Brahms Third as his symphonic *pièce de résistance*. The opening item was Schönberg's orchestration of the Bach Prelude and Fugue in E Flat Major, Op. 90, and the last one, Debussy's La Mer.

W. R. MURPHY

### Joshua Heard under Dr. Carl at First Presbyterian Church

Handel's Joshua, rarely heard in this country, was given an excellent performance by the Motet Choir, Dr. William C. Carl, director, at the First Presbyterian Church in New York on Oct. 30. Dan Gridley, tenor, was the applauded guest soloist, and the other solo parts were capably sung by Mildred Rose, soprano, and Amy Ellerman, contralto.

### Carl Fischer Piano Course Opens

The opening of the piano course given by Carl Fischer, Inc., in New York, on Oct. 8, was attended by members of the Jersey Journal Junior Club. Lillian R. Brown, editor of the club magazine, introduced the instructors, Mrs. M. H. Bowman and Russell Eves.

Henriette Bagger, mezzo-soprano, gave a program of Danish folk songs which was well received.

### Jeannette Ysaye to Make American Debut in New York

Jeannette (Mme. Eugène) Ysaye, violinist, will make her American debut at the Town Hall on Nov. 20 including in her program two compositions by the late virtuoso, Fantasia and Lontain Passe, the former dedicated to her.

### Sydney Biden Sails for Europe

Sydney Biden, baritone and lieder singer, and Mrs. Biden sailed on the Dresden on Nov. 3 for their home in Berlin after spending two years in this country.

## ALBERT STOESSEL

### CONDUCTOR



Photo by Albert Petersen

An Editorial from the Worcester Telegram-Gazette, Sunday Oct. 8

### The Festival Passes Another Milestone

For some reason humankind is so constituted that when even the institutions it most reveres have lived on through many passing years the time comes when they are just taken for granted. Our sense of appreciation is prone to dim, or at least lose its vividness.

If this has in some measure been true of Worcester's Music Festival the present is an appropriate time to reinventory this treasure in the city's cultural life. The conclusion of Friday night's concert marked the posting of another milestone. It was the last performance to be held in Mechanics Hall where for just short of three-quarters of a century the people have annually repaired to attend the Festival.

Ranking first in the category of values of today's Music Festival is the city's exceptional good fortune in having Albert Stoessel as its conductor. His is a personality in every way delightful and his is ability that transcends. This year's chorus was one of the finest. Many listeners pronounced its renditions actually the best within their memory. The training and development of this magnificent body of singers is however but one of Conductor Stoessel's contributions to the Festival's success. The orchestra and the artists come here prepared to do their best, but the blending of their efforts into the splendid harmonies which delight rest with the conductor. It is an exacting art of which Mr. Stoessel has demonstrated himself to be an able master, and this year's Festival stands in the forefront of his achievements in Worcester.

It was a graceful and gracious gesture, conceived by Mr. Stoessel, when at the conclusion of the final number of the artist's night program he arose to bid farewell to Mechanics Hall. There was more than a tinge of pathos when the great chorus and audience sang Auld Lang Syne. And what emotions must have welled within those who have for several decades—yes, some for half a century and more—been present at every concert.

But the old order passeth and the new takes its place. Memories of 73 festivals in Mechanics Hall will be cherished. But outshining them is the happy anticipation of many festivals to come in the larger, more commodious, more appropriate Municipal Memorial Auditorium rapidly nearing completion. And as we look forward to the musical treats the future has in store no thought holds stronger than the hope that Mr. Stoessel may carry on with Worcester and the Festival for many years to come.

### MR. STOESSEL IS:

Conductor of the Oratorio Society of New York

Head of the Opera and Orchestra Departments of the Juilliard Graduate School

Conductor—Worcester Festival

Conductor—Westchester County Choral Society

Musical Director of Chautauqua Institution, Chautauqua, New York

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## Conductor-Revisers and the Question of a Man's Music Not His Own

IS there too much re-writing, today, of other men's music? The question has to do, not with acknowledged transcriptions or the use by composers of materials drawn from the past, as in the Pergolesi and Rossini suites of fairly recent memory. Its direct reference is to those revisions for which conductors must assume the responsibility and which, in most instances, are to be charged either to personal preference for one effect as against another, or to practical considerations of performance. There are, of course, notable instances of scores which are commonly heard in the "edition" of this or that reviser; but even in instances where the use of an edition has been widespread, there is room for doubt as to whether it will long continue to be preferable to the original. In a recent concert, Arturo Toscanini reverted to Wagner's own scoring of Siegfried's Rhine Journey, discarding the emendations of Humperdinck's almost universally used concert version, save for the close.

The same concert, however, brought to attention an instance of contrary procedure which can be viewed as representative of a much more debatable issue. Gabriel Pierné is a respected contemporary, not only as an arranger but as a com-

poser. His eminence and the circumstance that he is still living would seem to entitle him to the right to make his own revisions, if revisions are to be made. When Mr. Toscanini played Pierné's orchestral transcription of the Franck Prelude, Chorale and Fugue, there were many details of the scoring that were not Pierné's. It was learned that almost up to the eve of the performance there was a corps of copyists at work altering the parts. These alterations were credited to Mr. Toscanini. But no announcement was given the reviewers or the public as to any change in Pierné's orchestration. Only by chance did the facts come to light.

\* \* \*

Mr. Toscanini is far from being the worst offender—if we are to consider such revisions in an adverse light. Among conductors, he is especially admired for his fidelity to the note, his self-effacement in behalf of the composer. Yet we know he materially altered the Bruckner symphony he performed last year and he did all manner of things to the symphony by Schumann that had place on one of his most recent programs. The Schumann work had already been altered by Mahler. But Mahler had no hesitation in acknowledging and putting forward his revision as the "Mahler edition" of this work.

Poor Schumann has always been the special interest of conductor-revisers. No doubt they are convinced that he needs their help. But have they helped him? The immediate answer to every new revision may seem to be yes. But after a little water has flowed under the bridge, substantial doubts arise. An illustration of this may be found in the re-orchestration by Frederick Stock of the Rhenish Symphony. Stock, of course, took the credit and likewise the blame. As a conductor, he was convinced that Schumann's scoring was inadequate. But the trend, elsewhere than in Chicago, is to abide by the original. Indeed, with the Schumann scoring, as with that of Brahms, many of us have come more and more to look upon the supposed shortcomings of an earlier day as merely the badges of the musical personality of the composer, no more to be altered than the man himself.

Leopold Stokowski has made many changes, large and small, in the music of the masters, including men of such pre-eminence in all that pertains to orchestration as Tchaikovsky and Richard Strauss. It is difficult to believe that these changes will have any continuing place. They can be viewed as reflecting primarily the Philadelphia composer's personal flair for particular sonorities.

All of us can hear passages in master works that sound to us less deft, less satisfying, than other passages. The layman, too, has his personal preferences as to the mere sound of things. What conductors so often seem to forget is that their preferences may not be the preferences of others for whom they play, irrespective of their deliberate over-riding of what may have been a decided preference on the part of the composer. Over and beyond this, it is to be suspected that these preferences reflect the trends of a particular era and place a composer at the whim of fashion. If the purpose is to bring the scoring up-to-date, it tends to muddle our entire perspective. All music bespeaks an era. Why should we want music of the past to bespeak our era in its scoring when it bespeaks quite another era in its manner and its material? Moreover, what is up-to-date today is old-fashioned tomorrow, particularly with respect to a continually advancing science like that of orchestration. Our conductor-revisers should realize that others of their kind must eventually crowd them out of the picture with newer revisions. They open up for us a devastating prospect of a man's music never really his own and at the mercy of every veering of the capricious winds of style and change. But if, in spite of all this, some changes must be made for particular reasons of specific performances, then let them be publicly acknowledged!

## Personalities



When Lily Pons Sang in the Pacific Coast Opera Recently, She Took Time Out to Visit the MGM Studios, Where She Was Welcomed by Wallace Beery (Left) and John Ford, the Director of the Picture, *Flesh*, in Which Mr. Beery Is Playing

**Iturbi**—When José Iturbi plays in Carnegie Hall on Nov. 30, the occasion will mark his 200th appearance in this country since the autumn of 1929.

**Ljungberg**—Like most stage people, Göta Ljungberg has her pet superstitions. On her makeup table every night that she sings, are two horseshoes which are among five which travel with her wherever she goes.

**Ludwig**—A new tribute to the memory of Beethoven is in process of creation in the shape of a motion picture film, the scenario of which is by Emil Ludwig, the noted biographer. The picture is entitled *Beethoven and the Ninth Symphony*.

**Schipa**—Elena, the ten-year-old daughter of Tito Schipa, in spite of having an Italian father and a French mother, declares that she is an American. Although she is at present at school in Paris, she insists on having American peanut-butter sent to her frequently.

**Robeson**—With the intention of producing plays in which he has been seen both in this country and abroad, Paul Robeson, Negro baritone, is planning to establish a repertoire company in London. One night in the week is to be devoted to music.

**Zimbalist**—In spite of what is reported as marked talent for the violin which has been developed under the father of Jascha Heifetz, Efrem Zimbalist, Jr., is not to be permitted to become a professional musician. "I'd rather see him a bricklayer or a carpenter!" his mother, Alma Gluck, is said to have declared.

**Lauri-Volpi**—After a recent concert in Paris, Giacomo Lauri-Volpi was made a Chevalier of the Legion of Honor. Mr. Lauri-Volpi has settled difficulties which arose between him and the Fascist officials, and will be heard during the season both in Rome and at La Scala in Milan.

**D'Allaz**—Few singers can boast of having a queen write song texts for them, but Olga d'Allaz, who recently appeared before Queen Marie of Roumania, is to have on her programs next season a song of a Byzantine princess written especially for her by Queen Marie and set to an old Gregorian melody.



# What They Read Twenty Years Ago

in MUSICAL AMERICA for NOVEMBER, 1912



Celebrities in Berlin in 1912. Left to Right, Ferruccio Busoni; Frederick Stock, Conductor of the Theodore Thomas Orchestra of Chicago; Egon Petri, Pianist; Artur Bodanzky, Who Had Not Then Come to the Metropolitan, and Wilhelm Middelschulte, Chicago Organist

## News Indeed!

Headline—OSCAR HAMMERSTEIN BRINGS TWO SUITS.

~1912~

## Who Says Music Doesn't Pay!

An Italian organ grinder has just returned to his native land after spending fifty years as a street musician in this country, in the course of which he saved \$50,000.

~1912~

## And How!

The day has passed when concert artists disguise names on phonograph records.

~1912~

## Versatile Lady Randolph

Mrs. George Cornwallis-West is to play the harpsichord at a concert in London next month.

~1912~

## Was She Ever Slim?

Mme. Calvé says she is too fat to sing Carmen.

## One Thing in His Favor

The Kaiser has vetoed the plan to extend the Bayreuth Parsifal copyright beyond Dec. 31 of this year.

~1912~

## Where Conductors Come From

Philippe Gaubert, flutist of Paris, has been engaged by Mme. Melba for her forthcoming concert at the Albert Hall.

~1912~

## And Isn't Getting Better Yet

"Music of today is sick!" says Isidore de Lara.

~1912~

## There Are Many Similar

The New York Sun refers to Victor Herbert as the "greatest American composer ever born in Dublin and educated in Germany."

~1912~

## Utica Philharmonic Elects Officers

UTICA, N. Y., Nov. 5.—Samuel J. Evans was chosen leader of the Utica Philharmonic Society for another year when the annual meeting was held on Sept. 27. The election of officers resulted as follows: David Pyne, president; J. O. Nusbaum and Mrs. Edgar Wardale, vice-presidents; Ruth Ingraham, George Goldstone and Jane Evans, secretaries; Nellie F. Edelman, treasurer, and M. Louise Priest, accompanist.

## Music Education Courses Begin at New York College of Music

The music education courses given by Dr. Karl Lorenz at the New York College of Music began the week of Oct. 24. Dr. Lorenz, who is newly associated with the college this year, has conducted operas and symphonic music in Europe and America, and lectured on music at Columbia University last year. He studied under Liszt and Nikisch and made his debut as a pianist under the baton of Max Reger.

## FINLANDIA FELIX

"Sibelius has been suddenly promoted to the ranks of the Classics, and along with Beethoven and Haydn has a society formed for the enjoyment of his music by way of the gramophone." Thus the "Times" critic, who considers that Sibelius is proved worthy of the honour by the recent concert of his works at the Queen's Hall. The programme contained two symphonies and two symphonic poems, "Pohjola's Daughter" and "Tapiola," the former showing the composer's "command of orchestral resource in its most resplendent forms," the latter "ranging from the most poignant sadness to elemental grandeur."

THOUGH long I've nursed a grudge against SIBELIUS

For failing to pronounce his honoured name

To rhyme with that of our distinguished DELIUS

(As I intend to rhyme it all the same),

I feel his recent *opus*, "Tapiola," While not so frank or riotously gay As the unseemly tales of STRAPAROLA, Deserves the homage of a doggerel lay.

With stark and strenuous themes he loves to wrestle;

He does not deal in enervating balms;

He has three B's that in his bonnet nestle,

But they are BACH and BEETHOVEN and BRAHMS;

He has no use for heroines like LOLA,

Who ruled Bavaria for twelve hectic moons,  
But the majestic daughter of Pohjola  
(Gosh, what a name!) inspires his noblest tunes.

He does not breathe the airs of Orionoco;

Nor does our serious and salubrious Finn

Suggest the eagle eye, the bulbous boko  
Of BERGERAC's belligerent paladin;

But, like that famous Afric fruit, the kola,

Dear to the weary traveller on the march,

He cheers and stimulates the *mezza gola*

When torrid heats the languid larynx parch.

He conjures up no deleterious dago,  
No savage sheikh on cruel conquest bent,

But Tapioca, with her sister Sago,  
Eupeptic aid suggestively have lent,

And, with a final hint of Gorgonzola,  
So finely minister to my delight

That, on the gramophone or pianola,  
I mean to try the mixture every night.

C. L. G.

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# More Concerts Delight New York Music Lovers

**Favorite Artists and Newcomers Are Heard as Season Advances—Tibbett Greeted by Throng—Kreisler and Spalding Make First Appearances—Lhevinne Gives Chopin Program—Rita Orville Creates Fine Impression in Recital**

OPPORTUNITIES have been many during the past fortnight for concertgoers to hear favorite players and singers as well as to form enthusiasms over excellent new artists. Vicente Escudero, Spanish dancer, drew a crowded house for his first appearance of the season. The Beethoven Association began its interesting series of concerts with a program of unusual beauty. Foster Miller, bass-baritone, a Naumburg prize winner, gave a debut recital.

## Wendell Hart Re-appears

Wendell Hart, tenor, after an absence of some six years, was heard in recital in the Town Hall on the evening of Oct. 21. Mr. Hart began with an aria from Braga's Reginella which he sang with taste. Arias by Bach and Mozart followed, though in these the singer's work was marred by hoarseness. Jensen's Murrelndes Lüftchen and Meyerbeer's Du Schönes Fischermädchen were well presented. An arrangement of The Leprechaun, an Irish tune, by Mr. Hart, proved interesting. Paul Häusser was the accompanist.

## Escudero Returns

A sold-out house with many standees greeted the dancer Vicente Escudero in the Forty-sixth Street Theatre on his return for the season on Oct. 23.

Mr. Escudero was again assisted by Carmita and Carmela. The accompaniments were provided by Luis Mayoral, guitarist, and A. Guridas, pianist. Again Mr. Escudero demonstrated his unique ability in a field of dancing which has been largely given over to the feminine artists. If some of the dances seemed lacking in point, others, such as the Farruca were received with high approval. The Bailes Bascos or dances from the Basque provinces were highly original. Mr. Escudero's pantomime, as well as that of his associates, added much to the enjoyment of the program.

## Beethoven Association Begins

Beethoven Association. Participating artists, Nina Koshetz, soprano; Lucile Lawrence and Carlos Salzedo, harpists; the Elshuco Trio, Karl Kraeuter, violin; Willem Willeke, cello; Aurelio Giorni, piano. (T. H.) Oct. 24, evening.

Trio in G Minor, Op. 3.....Chausson  
Elshuco Trio  
Five Russian Folk Songs, Op. 29  
arr. by Alexander Goedicke  
Mme. Koshetz and Elshuco Trio  
Seven Popular Spanish Songs.....de Falla  
(Transcribed for two harps by Carlos Salzedo)  
Mme. Koshetz, Miss Lawrence, Mr. Salzedo  
Trio in C Major, Op. 87.....Brahms

This was a program of satisfying variety, with Mme. Koshetz's contributions, sung with her command of mood and histrionics, providing the highest lights. Of the Russian songs, A Prayer was the most beautiful. At the Gate the most amusing. Mr. Salzedo's virtuoso transcriptions of the accompaniments for the Spanish songs

added to their brilliance. The Polo, in which the harpists wound a strip of paper through the strings for a buzzing effect, was repeated "by special permission." The trio played competently, if not inspiredly. The audience was extremely cordial.

## Tibbett Enthralls a Great Concert Audience

Lawrence Tibbett, (baritone). Stewart Wille, accompanist. (C. H.) Oct. 24, evening.

Air from Comus.....Arne-Endicott  
The Cloths of Heaven.....Dunhill  
Shakespeare Sonnet XVIII.....Aiken  
Nacht und Träume.....Schubert  
Verrath.....Brahms  
Allerseelen.....Strauss  
Hat dich die Liebe berührt.....Marx  
Eri tu from A Masked Ball.....Verdi  
Piano.....Elinor Remick Warren  
Dialogue between Tom the Fluter and his Man.....Berners  
The Water Mill.....Vaughan Williams  
Edward.....Loewe  
Shake Your Brown Feet, Honey.....Carpenter  
Mam'selle Marie.....Guion  
De Hallelujah Rhythm.....Wolfe

In this entirely unconventional program, an audience that filled the hall revelled and gave Mr. Tibbett ample proof of its de-



Lawrence Tibbett's First New York Concert This Year Was a Triumph for the Popular Baritone

votion from the moment he stepped on the stage until the last encore. There was reason, too, for its pleasure, justification for its almost ecstatic enthusiasm. For not only was this magnificent baritone in glorious voice, but he sang his entire program with a mastery of mood, a delineative detail and a genuinely magnetic personal quality that held everyone spellbound.

Only a few singers have so equalized a

## Key to Abbreviations

C. H.	Carnegie Hall
T. H.	Town Hall
B. P.	Barbison Plaza
Ch. H.	Chalf Hall
E. A.	Engineering Auditorium
J. S. A.	Juilliard School Auditorium
R. H.	Roerich Hall
S. H.	Steinway Hall
W. A.	Wanamaker Auditorium
W. A. B.	Waldorf Astoria Ballroom



Escudero Danced Before a Capacity House at His First Appearance of the Season

scale. Still fewer have such perfect enunciation. Mr. Tibbett realizes the importance of the word in the delivery of a song, and his treatment of vowels and consonants is a lesson for all who study voice. His upper voice is as true as it is sonorous, as his thrilling Eri tu demonstrated, sung with dramatic power. This was again noteworthy in Loewe's Edward, which gripped his hearers by his penetration of its tragic content. Similarly, too, the Brahms, of which he made a music drama.

But Mr. Tibbett is versatile. His calmly voiced singing of Dunhill's poetic Yeats setting of The Cloths of Heaven, his Schubert, his Strauss were just as enthralling. To each he brought the just interpretative note.

The audience could not get enough. Encores were many, among them La Forge's exquisite Retreat, Tchaikovsky's Why?, Donaudy's Vaghissima Sembianza, Guion's Alone on the Prairie, Wolfe's Shortnin' Bread and De Glory Road, Moussorgsky's Song of the Flea, Speaks's Sylvia, Youman's Without a Song and the old English Drink to Me Only. In his Negro songs, whether dramatic or playful, Mr. Tibbett's skill was again outstanding.

At the piano Mr. Wille collaborated with the famous baritone in a manner that has earned him a place among the foremost accompanists of the day.

## Lois Townsley Gives Excellent Piano List

Lois Townsley, pianist, was heard in an interesting program at the Barbison Plaza on the evening of Oct. 25.

Beginning with an arrangement by Myra Hess of a Bach chorale, Miss Townsley established herself with her audience. Handel's so-called Harmonious Blacksmith was a refreshing novelty. Grieg's G Minor Ballade was also well done. A French group and a final one by Sgambati, Ireland and Dohnanyi, were ably presented.



Fritz Kreisler's Appeal to Concert Audiences Proved as Strong as Ever at His Recent Carnegie Hall Recital

## Rita Orville Gives Fine Program

Rita Orville, soprano. Madeleine Marshall, accompanist. (T. H.) October 25, evening.

Sortita d'Ofelia from Amleto.....Faccio  
La Storia della Fanciulla from La Giura.....Casella  
Riflessi.....Santoliquido  
Ave Maria from Das Feuerkreuz.....Bruch  
Liebesbriefchen, Ständchen, Gesang der Heliane.....Korngold  
Vor Sonnenaufgang, Die Weisse Rose, Das Verlassene Mädchen.....Heger  
The Lament of Ian the Proud.....Charles T. Griffes  
A Nocturne.....A Walter Kramer  
By the Fountain.....Harriet Ware  
Green Branches.....Frederick Hart

Besides making a program of unimpeached songs, Miss Orville presented it with taste and discretion. The result was a captivating evening. The singer's voice is one of brilliant quality and large volume and, save for an occasional driven tone, well produced.

The lengthy Bruch work had variety of expression and the climax was well built up. The first two of the Korngold songs were the best and of the Heger numbers, the second, a delicate song of miniature effects, gave Miss Orville an opportunity for some excellent pianissimo singing. The group in English was well received as became its excellent performance.

## Kreisler Again Reveals Incomparable Art

Fritz Kreisler, violinist. Carl Lamson, accompanist. (C. H.) Oct. 26, evening.

Suite in E Minor.....Bach  
Sonata, The Devil's Trill.....Tartini  
Concerto No. 22 in A Minor.....Viotti  
Romance.....Schumann  
Rondo.....Mozart  
Three Slavonic Dances.....Dvorak

That incomparable art, which we have come to know as Fritz Kreisler's, was again revealed on this occasion, the great Austrian violinist's first recital in New York this season. Carnegie Hall was crowded with worshippers at the Kreisler shrine, every seat in the hall and on the stage being filled.

If the Bach lacked breadth of style and the Tartini something of its unique persuasiveness, the superb performance of the Viotti made up for them most definitely. This classic concerto is worthy of more frequent hearings. But it requires a master like Kreisler to reveal its restrained

(Continued on page 23)

# GADSKI OPERA SCHOOL

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## ROCHESTER FORCES OPEN THEIR SEASON

### Philharmonic Orchestra Series Has Increased Subscription List

ROCHESTER, Nov. 5.—Artur Bodanzky conducted the first Rochester Philharmonic Orchestra concert of the season in the Eastman Theatre on Nov. 3. The audience was perhaps the largest before which the orchestra has ever appeared. Music by Wagner filled the program, in which Mr. Bodanzky achieved very beautiful effects.

Formerly the Philharmonic concerts were given on Friday afternoons, with two evening programs incorporated into the artist series. This year the orchestra's schedule is being carried out on Thursdays to avoid conflict with the two artist series on Friday evenings, as it is felt that some people find it inconvenient to attend two concerts in one day.

Great credit is due Mrs. Robert Ranlet, president of the Women's Committee of the Philharmonic, and her co-workers, for their enterprise on behalf of the orchestra. Subscriptions that have reached a number of more than 2,000 are in excess of last year's total, and the enthusiastic audience at the opening concert must have been an inspiration to the performers.

Edward Matthews, young Negro baritone, was heard in the first recital of the Kilbourn Hall Tuesday evening series on Nov. 1. He showed sensitivity to beauty of melody and color, and keen musicianship. Classical songs and spirituals were on his program. Considering Mr. Matthews's relative inexperience, it was but natural that early Italian works, a Handel aria and a Schubert group should sound a little stilted and reveal a rather meticulous care in interpretation. But if Mr. Matthews erred, he did so on the side of good taste, and his well-chosen spirituals were presented with freedom. Justin Sandridge accompanied. The audience was very cordial.

#### Civic Orchestra Begins

The Rochester Civic Orchestra, Guy Frazer Harrison, conductor, opened the series of popular Sunday concerts at the Eastman Theatre on Oct. 30 before the largest audience ever attending one of these events. With the cancellation of the Paramount contract last spring, the theatre reverted to the control of the University of Rochester, and its use

for the orchestra concerts is happy and appropriate.

Gershwin's Rhapsody in Blue, with Harry Watts of the Eastman School of Music faculty, as soloist, was on the program, both Mr. Watts and the orchestra playing brilliantly. Other works were by Tchaikovsky, Bizet, Weber, Sibelius, Lacombe and Suppé. Part of the program was broadcast.

The remainder of the concerts, beginning Nov. 7, will be given in the evening, the sponsors believing that a still larger public will be reached in this way.

A large and enthusiastic audience heard Lawrence Tibbett on Oct. 28 at the Eastman Theatre concert series. Mr. Tibbett was recalled for many encores. His accompanist was Stewart Wille.

MARY ERTZ WILL

#### Oratorio Society to Open Season with Performance of Messiah

The Oratorio Society of New York, conducted by Albert Stoessel, will open its fifty-ninth season with a performance of Messiah in Carnegie Hall on Dec. 27, the tenor soloist being Dan Beddoe. It is expected the second concert will be given in the Riverside Church on March 9, the program to include works by Mendelssohn, Palestrina, Arcadelt, Gibbons and Franck.

A performance of Bach's Mass in B Minor will end the season on May 2.

#### Fresno Music Club Series Opened by Tokatyan

FRESNO, CAL., Nov. 5.—Operatic music, lieder, English songs and Armenian melodies were on the program with which Armand Tokatyan, tenor, opened the Fresno Musical Club's season at the White Theatre on Oct. 27. Lev Schorr was at the piano, and the recital was heard by an enthusiastic audience.

Mrs. Harry Coffee is president of the club, which will sponsor appearances of the Hall Johnson Negro Choir, Elisabeth Schumann and Yehudi Menuhin as the season advances.

#### Grace Divine and Steuart Wilson to Give Joint Recitals

Grace Divine, contralto of the Metropolitan Opera, and Steuart Wilson, tenor, will appear in joint recitals in Pennsylvania cities in February.

#### Nevada Van der Veer to Sing with Handel and Haydn Society

Nevada Van der Veer will sing the contralto solos in Messiah with the Handel and Haydn Society of Boston on Dec. 18.

## VARIED LISTS ARE LED BY SOKOLOFF

### Ballet Suite by de Falla Heard for First Time at Cleveland Concerts

CLEVELAND, Nov. 5.—Following his custom of presenting the best of the old and the new in music, Nikolai Sokoloff added Schumann's Second Symphony to the repertoire of the Cleveland Orchestra for the concerts of Oct. 20 and 22 in Severance Hall, and concluded the program with a "first time in Cleveland" performance of de Falla's ballet suite, The Three-Cornered Hat. Jascha Heifetz, the first soloist of the season, played Tchaikovsky's Concerto.

In the Schumann, notably in the Adagio, the broad singing quality of the strings was delightfully apparent, and the playing of Philip Kirchner, the principal oboist, came into high relief. The work was received with genuine pleasure, and will be treasured in recollection because of the conductor's balanced and wholesome restraint in conveying its romantic content.

There is always a slight air of constraint when a Cleveland audience listens to any work composed since the turn of the century, but since the three pieces of de Falla's suite are labeled dances and the rhythms are fairly obvious, The Three-Cornered Hat was taken lightly, perhaps as reminiscent of the Diaghileff ballet, and received applause.

Mr. Heifetz's faultless playing aroused the usual awe and admiration, and won additional praise for avoiding the pitfalls the concerto holds for a sentimental artist.

#### Presents Russian Program

Mr. Sokoloff opened the Russian program, for the third pair of concerts on Oct. 27 and 29, with the overture to Glinka's A Life for the Tsar. He repeated Ravel's orchestration of Moussorgsky's Pictures at an Exhibition, and gave Tchaikovsky's Fourth Symphony.

The symphony has special meaning for Cleveland Orchestra audiences, because two movements were included in Mr. Sokoloff's first program, played in Gray's Armory in 1918. This particular Tchaikovsky work illustrates Mr. Sokoloff's faculty of keeping fresh and sparkling the best-known music in the repertoire, through renewed demands for just phrasing and the maintenance of the melodic balance necessary to a faithful recreation of the composer's ideas.

Ivan Ivantzoff, the tenor soloist, has dramatic gifts which were well toned into concert requirements, and he established his authority in varying styles, singing the cavatina from Prince Igor and two items from Moussorgsky's cycle, Songs and Dances of Death. His singing gives the harmonious feeling so often present in Russian expression, gained through the cultivation of native gifts.

Lily Pons, the second artist in the Philharmonic Concerts Series, made her Cleveland recital debut in the Music Hall of the Public Auditorium on Nov. 2. Works by Verdi, Rimsky-Korsakoff, Donizetti, David and other composers were on her list. Ary van Leeuwen, flutist, assisted. The accompanist was Giuseppe Bamboschek.

The Cleveland String Quartet, con-

sisting of Joseph Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez, opened a series of six evening chamber music concerts in Severance Hall on Nov. 1. The program included quartets of Haydn and Schumann, and a serenade for two violins and viola by Zoltan Kodaly.

MARGARET ALDERSON

#### Edward Johnson and Margarete Dessoff Appear in Lecture Course

Edward Johnson, tenor of the Metropolitan, and Margarete Dessoff, conductor, were heard at the New School for Social Research on the evening of Nov. 3, giving the third lecture in a series sponsored by Ivah L. Bradley.

Mr. Johnson's subject was The Singer and His Rapport with His Public and he won high approval from the audience by his manner of speaking as well as by the substance of his talk. Miss Dessoff gave a demonstration of how she rehearses a body of singers, her Adesdi Chorus providing the music.

#### Antonia Brico Returns to New York

Antonia Brico, who has lived in Europe for the last two years, conducting various orchestras, and studying with Dr. Karl Muck, returned to this country on the American Importer on Oct. 16, to spend the winter in New York. During the recent months, she has been heard as leader of the Warsaw Philharmonic, and with orchestras in Germany and Latvia.

#### McCormack's American Tour to Open in Boston

John McCormack's American tour will open in Boston on Jan. 15, after which the tenor will be heard in the East, Middle West and South. Before coming to this country, Mr. McCormack is to give twenty-five concerts in leading cities of the British Isles, appearing on the International Celebrity Series, in addition to two recitals at Albert Hall, London.

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## NOVEL WORKS ARE GIVEN BY SEVITZKY

Philadelphia String Simfonieta  
Heard in First List of  
Seventh Year

PHILADELPHIA, Nov. 5.—Fabien Sevitzy, founder and only conductor of the Philadelphia Chamber String Simfonieta, returned from Boston, where he is now located, to lead the inaugural program of its seventh season, on Nov. 2 in the Bellevue Ballroom, which held a large audience. He discreetly apportioned his program fifty-fifty between the classics and the novelties. The first half was devoted to the familiar fare of Handel's Concerto for stringed orchestra in D Minor, and the Bach Concerto in the same key for piano and strings.

First times, as usual, marked the second half of the list. The Serenade of Arcady Dubensky had its first performance anywhere, and American premieres were given of Krenk's Concertino for flute, violin, cembalo and string orchestra, and Bruckner's notable Quintet in F Minor scored for string orchestra, including the bass part added to the original score by the composer. The soloists were William Kincaid, first flutist of the Philadelphia Orchestra; Alexander Zenker, violinist of the same organization, and Jesús María Sanromá, Boston pianist.

### Fine Co-operation

Barring some trifling first night nervousness, the aggregation played with fine co-operation, and Mr. Sevitzy's interpretations were valid and convincing. Mr. Sanromá has a plastic technique, notable for fluency and firmness. His work in the Bach was very good. His collaboration with the Messrs. Kincaid and Zenker in the Concertino was effective, too, and the accompaniment by the simfonieta was highly congruous. The Dubensky work, a melodic handling of an attractive theme, is well composed for strings. Bruckner's only entry into the chamber music field, characteristically massive in its structure, had many merits, the two andantes being especially lovely.

### Singers Heard in Recitals

Harry Blank, baritone, offered the first complete rendition here in many seasons of Schubert's Winterreise, appearing at the Plays and Players. He gave crisp and informing summaries of the lieder, in which Wilhelm Mueller narrated the wanderings of a sort of vagabond lover of his day. Mr. Blank voiced the plaintive songs with genuine understanding and much tonal beauty. Some of them, Der Lindenbaum, Die Kraehe and Die Post, are familiar as excerpts, and these gained new beauties in their context and continuity.

Johanne Ogradowski Ridpart was heard in an invitation recital on Oct. 26 in the charming new hall of the Eth-

cal Culture Society. A voice of genuine contralto timbre and finesse of presentation were admired in a program which included works by Wagner, Lully, Handel, three songs by Letitia Radcliffe Harris (the setting of Padraic Colum's The Sea Gull to the Water being particularly effective), a group of Polish songs in costume, and a delightful sequence of children's songs by Maria Konopnicka.

Emily Mickunas, a coloratura soprano of special skill, returned to her native Philadelphia after five years' study and singing in Italy, in a Witherspoon Hall recital on Oct. 20. Of novel interest was a group of Lithuanian songs. In the long list were such examples of florid songs as the Una Voce Poco Fa of Rossini and an aria from Lakmé.

W. R. MURPHY

### Many Engagements for Frederick Bristol

Frederick Bristol, pianist, who is on tour with Lucrezia Bori as her accompanist, has a crowded schedule of engagements up to the first of the year. His appearances with Mme. Bori during October included Chicago, Detroit, Louisville, and Baltimore; in November are listed New Haven, Hartford, Rochester, Boston, Portland, Me., and Washington; and in December, Pittsburgh, East Orange, Springfield, Mass., New York and a return engagement in Chicago. Mr. Bristol is planning his annual New York recital in January, when Marion Packard will be heard with him in two groups of Spanish music for two pianos.

### Molinari to Play Kramer's Transcription of Bach Chaconne in Rome

A. Walter Kramer's orchestral version of the Bach Chaconne has been accepted by Bernardino Molinari for performance under his baton this season at the Augusteo concerts in Rome. This will be the European premiere of Mr. Kramer's transcription, following its performance here last season by the Cincinnati, Cleveland and Seattle symphony orchestras under Eugene Goossens, Nikolai Sokoloff and Karl Krueger, respectively.

### St. Louis Musicians Are Active

ST. LOUIS, Nov. 5.—In addition to heading the faculty in his own school, Ernest R. Kroeger, piano pedagogue, will teach advanced and artist pupils in the Strassburger Conservatory. Leo C. Miller has completed his usual summer teachers' course. George Sheffield, tenor and voice teacher, has returned to the city and will open a voice studio.

PARIS, Nov. 1.—George Huguet's fantastic story, "Commode, ou Quelques Instants d'une Vie Imperiale," which deals with an Emperor who became a circus attendant, is being used as the basis for an opera by Cliquet-Pleyel.

## GOLDSCHMANN OPENS SERIES IN ST. LOUIS

Brahms's Fourth Symphony Has  
Chief Place on Orchestra  
Program

ST. LOUIS, Nov. 5.—The St. Louis Symphony Orchestra season was opened under the baton of Vladimir Golschmann with a brilliant concert on Oct. 21 at the Odeon. Brahms's Fourth Symphony, given chief place, had a masterful performance, and Debussy's Prelude to the Afternoon of a Faun received fine treatment. Franck's The Accursed Huntsman, heard for the first time in St. Louis, proved exceedingly interesting, and the Overture to Oberon completed the list.

Mr. Golschmann is entering his second year as permanent conductor of an orchestra which is unchanged in membership, with five exceptions. Laurent Torno, first flutist, played with the Cleveland Orchestra for six years. Harry Moskowitz is second flutist, and John Dolan second horn player. David Katz, formerly of the National Orchestral Association, joins the viola section, and Irvin Rosen, of St. Louis, the violin choir.

Mrs. David Kriegshaber opened the series of pre-symphony lectures at the Artists' Guild, and Ernest R. Kroeger gave the second one. These lectures are heard in the morning before each concert and are under the direction of the Women's Committee of the orchestra.

### Kreisler and Salzedo Concerts

Fritz Kreisler made his annual appearance as the first artist of the Cueny Series on Oct. 24. An enraptured audi-

ence heard Beethoven's Kreutzer Sonata, in which honors were shared by Carl Lamson; Viotti's Concerto in A Minor and works by Ravel, Dvorak and the violinist himself.

The Salzedo Harp Ensemble, composed of Carlos Salzedo, founder and leader, and six young women, gave the first concert of the Principia Concert and Lecture Course on Oct. 28 at Howard Hall. The program included the Sixth French Suite by Bach; short pieces by Rameau, Martini, Salzedo and Granados, and three Debussy numbers, all played by the ensemble. Mr. Salzedo was heard alone in Theme and Variations by Haydn and three short works of his own. Lucile Lawrence and Mr. Salzedo played an interesting group composed by Mr. Salzedo. A well-filled house manifested its enjoyment.

SUSAN L. COST

## CLEVELAND INSTITUTE ARTISTS GIVE LISTS

Beryl Rubinstein, Joseph Fuchs and Arthur Loesser Are Heard in Faculty Programs

CLEVELAND, Nov. 5.—The series of concerts by faculty members of the Cleveland Institute of Music was opened on Oct. 12 by Beryl Rubinstein, pianist, and director of the institute. The second recital on Oct. 26 was given by Joseph Fuchs, violonist, and Arthur Loesser, pianist, the program including Sibelius's Violin Concerto and sonatas.

Carlton Cooley, violist, Mr. Loesser and Marcel Salzinger, baritone, were to present a program on Nov. 9; and a cello recital is to be given by Victor de Gomez on Nov. 30. All the Beethoven quartets are to be played by the Cleveland Institute of Music String Quartet at six concerts to begin on Nov. 16 and continue until May.

## PROVIDENCE HEARS UNFAMILIAR MUSIC

of the songs. Arthur Hitchcock, pianist, was her able assistant.

### Chaminade Club Season Begins

The Chaminade Club opened its season on the morning of Oct. 20 with a program under the direction of Mrs. William S. Ide in Froebel Hall.

Taking part were: Gertrude P. Senior and Anne Mason Francis, sopranos; Bessie B. Baybutt, contralto; Elizabeth Congdon, pianist; Evangeline Larry, Alice Hunt, Hope Hammett and Grace Register, violinists.

The Federal Hill Settlement School of Music, directed by Mme. Avis Bliven Charbonnel, pianist, is a new institution organized primarily for the benefit of students who are unable to pay the fees usually asked for instruction. Beatrice Ward is the acting resident director. Through the efforts of Mme. Charbonnel a fund has been raised to provide for running expenses and for the payment of any deficit resulting from the low charges. Students will be accepted from all parts of the state.

The Pawtucket Civic Music Association opened its season on Nov. 1 in the High School. The artists were Benno Rabinof, violinist; Theodore Webb, baritone; and Berthe Rich, pianist. Music by Massenet, Elgar, Charles, Wolfe, Mozart-Kreisler, Sarasate and Dinicu-Heifetz was on the list.

ARLAN R. COOLIDGE

### Paderewski Will Tour Italy, Egypt and England

Tours of Italy, Egypt and England will be made by Ignace Jan Paderewski before he returns to the United States in January. Mr. Paderewski's American tour will be limited to two months, beginning in New Haven on Feb. 6.

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## Pittsburgh's Season's Under Way With Variety of Notable Programs

By HARVEY GAUL

PITTSBURGH, Nov. 5.—The season's under way, come football, campaign speeches, political scandals, public utility deals and other conflicting attractions, the season's under way, Pittsburgh has just sounded its A. And as A's go it's not too terrible.

Ralph Lewando and T. Carl Whitmer recently gave a violin and piano recital at the Pennsylvania College for Women. Both men scored; Lewando and Whitmer compositions on program.

Speaking of T. Carl Whitmer, this able cacophonist departs these river banks come All Saints' Day. He nonchalantly flecks the Pittsburgh soot from off his Hart, Schaffner & Marx, and calls it a day.

For twenty odd years he has been making music in our midst, and finally he can stand it no more (one can't blame him for that) and so he moves on to to Dramamont-sur-Hudson, and from there he will descend upon New York twice-a-week and teach the unsuspecting Manhattanites the mysteries of modernism—and a good job for the Manhattanites too, them bein' what they are.

### A Force in Music

Whitmer's departure leaves a tremendous hole here. There was no greater force in music than he; he stood always on the side of the progressives (and to be a progressive in a Presbyterian community is almost like voting for Governor Roosevelt along Second Avenue—it can be done, but it's hazardous) and he was always concerned with municipal betterment and communal music.

The town is singing a requiem and wearing crepe (at least the part of the town that is conscious is doing just this) and we regret the departure of T. Carl Whitmer more than we can say.

Donald McGill, baritone o' Broadway, the Bronx and Astoria, gave two recitals, heavy on Cap'n Stratton's Fancy, before the Tuesday Musical

Club and the Drama League. Mr. McGill was born up Sharon way, but got over that by going to Rochester and settling down at Dutch Kills, L. I.

### Spalding's Amazing Program

Albert Spalding, than whom there is no whomer among American fiddlers, came and opened the Art Society season with an amazing program. Other touring virtuosi may be just so many lazy fiddlers, but Spalding always pulls in at the Union Station with a new program.

Will the vast swarm of impending violinists please read his program? It will save a lot of ugly adjectives. After all, we may be out here in the sticks, but once Fritz Kreisler came here and played Helen-and-Maria Dawes's Melody and so we have heard some purty good fiddle music.

And that reminds us that Dr. Serge Koussevitzky brought his accomplished Boston Symphony and opened the visiting orchestra season, with a program of exceeding virtue. The orchestra didn't come last year due to certain commemorative affairs up on Huntington Avenue, Boston, and the omission was a distinct blow. No more admired orchestra than the late Col. Higginson's, no more admired conductor than Dr. Koussevitzky.

The "sky's" are the limit this past week, and Harry Asinsky, assistant concertmaster of the Pittsburgh Symphony, was soloist with the Tuesday Musical Club. Julia Katz Golomb was accompanist. Both were encored.

### Drive for Symphony

Mrs. William Maclay Hall, president of the Pittsburgh Symphony, made an impassioned plea for support. There has been a terrific drive on in behalf of the symphony with all of the newspaper critics going "on the air" and boosting the cause. One or two of them were so infatuated with the microphone they are seriously considering crooning.

The orchestra drive was a success and the season is assured. At the November concert Coe Glade (what a name!), contralto with the defunct Chicago Civic Opera, will be the visiting artist. Then after that Walter Gieseking and after that providing he can get time off from Broadway, Rhapsody-in-Blue George Gershwin, in person. Another George is coming and this time he is a Roumanian and writes violin pieces, one Georges Enesco. This year Antonio Modarelli, the young Pittsburgh conductor, will direct all the concerts—due to the economic situation, the same being the W. K. depression.

### Many Give Recitals

Pescha Kagin, the Pittsburgh pianist, goes to New York to give a recital. Auspices, N. B. C., program at Town Hall.

Marshall Bidwell, recently appointed organist of Carnegie Institute, is featuring Pittsburgh composers at his recitals.

Dallmeyer Russell, head of the piano department at the Pittsburgh Musical Institute, is giving a series of Bach recitals.

Homer Ochsenhirt and his huge Pittsburgh Lutheran Chorus gave a program at the Mosque.

Estelle Gray, organist of St. John's Lutheran Church, Swissvale (the Lutherans are up and doing these days) gave a formidable recital last week.

The Joseph Horne Chorus is re-

forming, and thanks to the depression, tenors, sopranos, basses and altos, were laid off just like other floor-walkers and so there has to be huge filling in.

Dr. Charles N. Boyd lectured to the Western Pennsylvania Chapter, American Guild of Organists, on Schweitzer, the editor. A large gathering of the sons of Jubal Cain was present.

A trick hook-up from New York enabled Walter Damrosch to speak in Pittsburgh, via station KDKA, and tell the town it would be a disgrace if it permitted the Pittsburgh Symphony to lapse.

Than the which there ain't no danger.

### New York Opera Comique to Suspend Performances This Season

The New York Opera Comique will suspend performances this season, it is stated by Mrs. Paul D. Cravath, president of the board of directors. This decision, Mrs. Cravath says, is largely due to the fact that the question is not merely one of continuing on the same basis as heretofore, but of carrying through a program of expansion, and the time will be spent in seeking additional guarantors and increasing the active committees.

Members of the board will remain in office. They include: Mrs. Walter Naumburg, vice-president; Kendall K. Mussey, secretary and general director; E. Roland Harriman, Eldon Bisbee, Anthony J. Drexel Biddle, Jr., Mrs. Eldon Bisbee, Mrs. J. T. Johnston Mali, E. Campbell Becket, S. Sloan Colt, Adolph Dick, William E. Hazen, Charles F. Potts, Mrs. William Shearon, Frank L. Shepard and Edward L. Smallwood.

## NEBRASKAN WORKS HEARD

### Lincoln Society Gives Music by Kinscella and Kirkpatrick

LINCOLN, Neb., Nov. 5.—Compositions by Hazel Gertrude Kinscella, correspondent for MUSICAL AMERICA, and Howard I. Kirkpatrick formed the program given by the Society of Liberal Arts on Oct. 30.

The Indian Sketches for string quartet by Miss Kinscella were played by Henry G. Fox, James B. Peterson, Will L. Hetherington and Kenneth Loder. Organ works from her pen were interpreted by Louise Shaddock Zabriskie; and Sylvia Cole Diers, contralto, sang three Kinscella songs with the composer at the piano.

Mr. Kirkpatrick's compositions included three vocal quartets, several songs and a duet for soprano and tenor. The singers were Altinas Tullis, Mary Polk Shockey, Reuben Walt and Ed Boehmer. Mr. Kirkpatrick accompanied them.

### Kathryn Meisle Receives Master of Music Degree

The honorary degree of Master of Music was conferred on Kathryn Meisle, contralto, by Rufus B. von Klensmid, president of the University of Southern California, on Oct. 10, following a recital given by Miss Meisle in the University Auditorium. Walter Skeele, dean of the university's College of Music, presented Miss Meisle for the degree, which would have been bestowed in June had the contralto been in Los Angeles at that time.

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## NEW WORKS GIVEN BY BOSTON FORCES

### Koussevitzky Leads Premieres by Sibelius and Prokofieff

BOSTON, Mass., Nov. 5.—During the past fortnight, the musical calendar in Boston has been comfortably and agreeably filled with concerts and recitals in varying degrees of excellence. Outstanding among the formal programs have been these of the Boston Symphony Orchestra. For the pair of concerts on Oct. 21-22 Serge Koussevitzky offered these works:

Overture to Oberon.....Weber  
Symphony in D Minor.....Franck  
Patterns.....Carpenter

Of this group, interest centred in Carpenter's Patterns, the composer's somewhat tardy contribution to the orchestra's Fiftieth Anniversary celebration. The work is free in form; in fact, it may truthfully be credited with freedom from form, since it is essentially a fantasia in one long movement, sketched in three more or less distinct sections or episodes. Mr. Carpenter has not produced a strikingly original work, nor are there arresting themes for development, yet the music makes a pleasant excursion into the realm of composition and was received with extreme cordiality.

#### Sibelius and Prokofieff Premieres

The orchestra being on tour the week of Oct. 28-29, the next pair of concerts fell on Nov. 4-5, with the following program:

Overture to The Magic Flute.....Mozart  
Symphonic Poem, Tapiola.....Sibelius  
(First time in Boston)  
The Gambler, Four Character Portraits,  
Op. 49.....Prokofieff  
(First time in America)  
Symphony No. 7 in A Major.....Beethoven

The highlights were the Sibelius poem and the Beethoven Seventh. To the poem one offers sincere praise. At once austere, mysterious, dissonant and withal curiously musical, it embodies tonal ideas not fully revealed to the listener upon a first hearing. Orchestra and conductor were enthusiastically applauded. Prokofieff's Gambler on the other hand, was a disappointment, largely because the music is not fashioned of material which, like Schéhérazade for instance, will stand alone and independent of the supporting cast in the opera of Le Joueur from which these sketches were taken. With the exception of The Grandmother and Dénouement, this new work by Prokofieff offers little of intrinsic musical value.

#### Many Recitalists Heard

Further concerts in Symphony Hall included that of Fritz Kreisler who played to a capacity audience, and a program arranged by Jesús Maria Sanromá, brilliant Puerto Rican pianist, in aid of his fellow countrymen distressed by the recent hurricane. Mr. Sanromá had the able assistance of an orchestra of Boston Symphony Orchestra men under the direction of Arthur Fiedler. The entire program was a gift of the musicians who participated in it.

Chief among the vocal recitalists in Jordan Hall was Harry Delmore, Negro tenor, in a program of lieder and arias.

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It is worth recording that this singer is well on the way to a notable career, for his is a voice of unusual power and natural beauty.

To Samuel Gardener must be accorded the violinistic honors of Jordan Hall. In company with Felix Fox, pianist, he presented a program of more than passing interest, before an audience warm in applause.

In Brown Hall, under distinguished patronage, Edith Matthews, soprano, sang a miscellaneous program, assisted by William Strong, pianist.

A welcome visitor to Boston was Walter Damrosch, who presented an illustrated Wagnerian program in the ballroom of the Hotel Statler, whereby the New England Medical Centre profited financially and an enthusiastic audience profited in musical esthetics.

The Civic Opera Company had a jolly Gilbert and Sullivan revival at the Hollis Street Theatre, with Milton Aborn in charge of affairs. That this city is ready for some wholesome fun, musically presented, is evidenced by the ready attendance upon these performances of the old time favorites.

GRACE MAY STUTSMAN

## COURSES FOR WHEELING

### West Virginia City to Have Interesting Musical Events

WHEELING, W. VA., Nov. 5.—With the announcement from the Committee of the Zou Hastings Frazier Memorial Series, comes news of excellent programs for this winter. On Nov. 17, Ruth St. Denis will open the series with a lecture-recital on "The Dance As a Cultural Force." The Cleveland Orchestra under Nikolai Sokoloff will be welcomed on Dec. 8. The scholarship student of the Zou Hastings Frazier Foundation will make her debut with her teacher, Mrs. Stillman Kelley, in a two-piano recital on Jan. 5. V. L. Granville will present his "Dramatic Interludes" on Feb. 9, the Don Cosack Male Chorus will be heard March 15, and Jeannette Vreeland will close the series with a song recital on April 4.

At the initial meeting of the Wheeling Women's Club, in the home of Mrs. George Hannan, David Daniels, violinist, and Mrs. Clare Little Ceo, pianist, were soloists. Innovations this year will be the establishment of a chorus under the direction of Mrs. Flora Williams, and free lectures on drama, and the Spanish language.

C. L. C.

### Moiseiwitsch Visits Australia

SYDNEY, AUSTRALIA, Nov. 1.—Appearing in this city for the first time since 1928, Benno Moiseiwitsch has given piano recitals in which the breadth of his style and the maturity of his interpretations have been productive of keen enjoyment. While his interpretations of Liszt, Beethoven, de Falla, Stravinsky, Weber, Schumann and Palmgren have been notable, it is, perhaps as an interpreter of Chopin that Mr. Moiseiwitsch has been most admired.

### Doctor's Orchestra of Akron Com- mences Seventh Season

AKRON, OHIO, Nov. 5.—The Doctor's Symphony Orchestra of Akron began its seventh year recently under the leadership of A. S. McCormick, M.D. Six concerts are on the schedule, the orchestra continuing its policy of playing only for medical and dental societies and hospitals. Forty-three players, all doctors, dentists and students, make up the membership of this ensemble.

Included in the personnel are former

## NOTED ARTISTS ARE HEARD IN BROOKLYN

### Spalding Plays at Lecture Event Held by Downes-Kreisler Appears

BROOKLYN, Nov. 5.—The second lecture-recital in The Enjoyment of Music Course by Olin Downes, under the auspices of the Brooklyn Institute of Arts and Sciences, was held in the Academy of Music on Oct. 25, with Albert Spalding as assisting artist. Mr. Downes's discourse centred in the history and evolution of the violin and its literature from the Seventeenth Century to today. Mr. Spalding, illustrating the line of development, played with fine artistry compositions ranging from Corelli to Chausson. André Benoist was at the piano.

Fritz Kreisler's annual recital was given in the Academy on Nov. 1. The principal work was Beethoven's Kreut-

zer Sonata, played with a fusion of scholastic and dramatic values. The pianist was Carl Lamson.

Church and secular music was presented at the sixth annual concert of the Bretton Wood Boys' Choir held under the leadership of Frank R. Hancock in the Academy on Oct. 18.

### New Opera Company Heard

Performances of The Mikado were given by the recently organized Brooklyn Light Opera Company in Emanuel Baptist Church on Oct. 20 and 21. Leading roles were sung by Anthony Pesci, Arnold Spector, John O'Hara, Herbert Ward, James D. Smith, Jean Currie, Jerry Ralph, Fritz Deutsch and Charles Holzhalt. Frank L. Johnson conducted. The presentation, within the scale of its technical limitations, was of commendable merit and withal enjoyable.

FELIX DEYO

members of Chicago, Cleveland, Harvard, Oberlin College, Toronto, and London orchestras. Bands represented in the membership are the 322nd Field Artillery, the 145th and 327th Infantry, the 112th Medical Regiment, Ohio State University, Purdue University, University of Akron, Akron Shrine, Victoria Rifles of Canada and Sousa organizations. H. L. Arbuckle, M.D., and D. H. Henninger, D.D.S., are concertmasters.

### Guy Maier to Tour in Musical Journeys

Guy Maier, pianist, opened his coast-to-coast tour in programs entitled Musical Journeys on Oct. 28 in Poughkeepsie. He is to make a number of appearances in Mahoney, Lansing and Sewickley, Pa.; New Rochelle, N. Y.; South Orange and Plainfield, N. J.; Danbury and Fairfield, Conn., and at Sarah Lawrence College, Bronxville, N. Y., in addition to his New York appearances.

### Twenty-four Nations Represented at Folk Festival Costume Ball

The Folk Festival Council of New York gave its first costume ball in the

Seventh Regiment Armory, New York, on the evening of Oct. 29. Twenty-four nations were represented in the program of dance and song. Musical units taking part were German and Lithuanian groups from the Rheinischer Sängerbund, the Italian Choral Society and the Armenian Mehrab.

### Norga Music Publishing House Is Opened

The Norga Music Publishers is the name of a new house opened in New York. Ballads by Marmaduke Eide, including Leaves, and Her Song to the Sea, to words by Katherine Neal Love, are among the first issued.

### "An Evening with Verdi" to be Taken on Tour

CHICAGO, Nov. 5.—"An Evening with Verdi," given by Thelma Ballou, soprano, and Lyman Ackley, baritone, of Columbia, in costume, has been booked for a tour of the country. The first seasonal appearance of these musicians was made at the Mary Baldwin College, Staunton, Va., at the opening concert of the artists series. Early in January the singers will come to New York and Chicago.

M. M.

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# New York's Concert Fortnight

(Continued from page 18)

beauty. The tender Adagio was given a hushed eloquence that was compelling.

Finely done were the Dvorak dances as adapted by the player. There is, perhaps, much more Kreisler in these versions than Dvorak, especially as to the harmonic alterations, which some of us do not find especially appropriate. But as played by their transcriber they are fetching.

There were extras, of course, as always at Kreisler concerts. These included the enchanting Melody from Gluck's Orfeo, Kreisler's Rondino on a Theme by Beethoven and his Schön Rosmarin. The applause was deafening.

## Program of Wide Range Sung by Corleen Wells

Corleen Wells, soprano. Walter Golde, accompanist. (T. H.) Oct. 28, evening.

Here Amid the Shady Woods; Come Ever Smiling Liberty; Let Me Wander Not Unseen; Oh, Had I Jubal's Lyre...Handel  
Je dis que rien ne m'épouvante (Carmen)...Bizet  
An die Nachtigall...Schubert  
Mein Gläubiges Herze...Strauss  
Wiegenlied...Brahms  
Meine Liebe ist Grün...Brahms  
Ah, fors'è lui (La Traviata)...Verdi  
My Lady Lo-Fu...Warren  
The Four Winds (a cycle)...Freebey  
The Cross...Ware  
Joy (MS)...Hurst

Miss Wells displayed a voice of considerable range and agreeable timbre, negotiating with authority the demands of her somewhat extensive program. She was most acceptable in her German group, singing with understanding and consistent vocal production. A friendly audience was in attendance, and warmly applauded the artist's efforts. Mr. Golde's accompaniments were excellent.

## Lhevinne Devotes Himself to Chopin

Josef Lhevinne, pianist. (C. H.) Oct. 29, afternoon. All-Chopin program:

Barcarolle, F Sharp; Impromptu, G. Flat;  
Three Mazurkas, C Sharp Minor, Op. 50,  
No. 3, A Minor, Posthumous, G. Major,  
Op. 50, No. 1; Ballade, F Minor; Sonata,  
B Minor, Op. 58; Twelve Etudes, Op. 25.

In devoting his attention exclusively to Chopin, Mr. Lhevinne presented an individual approach to the music. As was to be expected, technical problems were disposed of with infallible fluency and crystalline clarity, but emotional reserve was so pronounced as almost to convey the impression of personal detachment. The most dramatically vital interpretation of the first two parts of the program was that of the Ballade; on the other hand, the pianist was notably uncommunicative in his too business-like reading of the Sonata.

It was in the etudes and the added B Flat Minor Prelude that Mr. Lhevinne did his finest playing. The Etude in double thirds was given with such amazing speed, lightness and evenness of touch that the audience insisted upon having it repeated.

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Corleen Wells, Soprano, Was Well Received in Her Recent Town Hall Recital

The artist's extraordinary finger dexterity and tonal limpidity were likewise brought to the Prelude; and the so-called Butterfly Etude, the octave study, the Wint'ry Wind and the tempestuous last one in C Minor were all superbly played. Debussy's Poissons d'or and the Schubert-Liszt Hark! Hark! the Lark! were among the extra numbers.

## Fay Ferguson in Annual Recital

Fay Ferguson, pianist. (T. H.) Oct. 30, afternoon.

Allegro and Moderato Cantabile...Scarlatti  
Rondeau...Dandrieu  
Giga...Kammell-Cruxton  
Preludes and Fugues, G Major,  
C Sharp Minor, C Sharp Major...Bach  
Sonata, A Flat Major...Weber  
La Danse d'Olaf...Pick-Mangiagalli  
Fête-Dieu à Seville...Albeniz  
Impromptu, F Minor...Fauré  
Toccata...Ravel

Miss Ferguson, who is heard annually, played with her accustomed artistry, and her program, designed to show versatility as well as facility, was interpreted with taste. The Bach was especially good, and the comparatively unfamiliar Weber Sonata was presented with genuinely romantic feeling. In the less ponderous moments, Miss Ferguson played with a feathery lightness of touch. The audience was obviously delighted.

## Spalding in a Distinguished Recital

Albert Spalding, violinist. André Benoist, accompanist. (C. H.) Oct. 30, afternoon.

Sonata in G Minor...Debussy  
Solo Sonata in C...Bach  
Phantasy, Op. 131...Schumann  
La Fontaine d'Aréthuse...Szymanowski  
Burleska...Suk  
Nocturne...Boulanger  
Hungarian Dance in G Minor, No. 1,  
Jota Navarra...Brahms-Joachim  
Sarasate

The affection in which Mr. Spalding is held by discriminating music lovers was shown in the reception given him in this program, which, barring the virtuoso pieces in the final bracket, was a finely selected one made up of real music.

Mr. Spalding's bigness of style, his technical mastery, his unwillingness to resort to effects that appeal to the groundlings are well known. His approach to his art is that of the dignified master, who views his instrument not as a means for self-glorification, but for the conveying of the composer's message. This he did in all he



Albert Spalding Was Acclaimed by a Carnegie Hall Audience at a Benefit Recital

played. In so doing, he confirmed his claim to distinction.

The performance of the Debussy was a superb one, set in the proper frame, delivered as a spontaneous improvisation. In the solo sonata of Bach Mr. Spalding outdid himself. Here was a profound musician's exposition of one of the stupendous works of the violin literature. The taxing fugue had balance, power and beauty, the brief Largo poetic insight.

Mr. Spalding has a warm spot in his heart for the Schumann piece and plays it often and, whenever he does, nobly. But to us it is an uneven work, written when the composer was no longer at his fullest inspiration. Szymanowski's Debussyan tone picture was set forth with subtle charm, as were the short pieces, the

Brahms and Sarasate with great virtuosity. Mozart's Minuet in D, Boulanger's Cortège, the violinist's virtuoso transcription of Schubert's Hark! Hark! the Lark!, and the Chaminade-Kreisler Sérénade Espagnole were added to satisfy the demands of an audience that clamored for more than the printed list offered.

During the concert a wreath was presented to Mr. Spalding by a delegation from the New York Association for the Blind, for whose benefit the recital was given.

André Benoist supported Mr. Spalding with his usual skill and distinguished himself in the Debussy sonata, in which the piano has so prominent a role.

A.

## Olga Averino Returns

Olga Averino, soprano. Alexander Siloti, accompanist. (T. H.) Oct. 31, evening.

Komm, süßer Tod; Siciliano;  
Aria from Cantata No. 54...Bach  
Mignon; S'il est un Charmant Gazon;  
Ich Scheide; Der du von ved Himmel;  
Bist; Comment, disaient-ils...Liszt  
Venetian Nights...Glinka  
Four ton Pays...Borodin  
The Rose and the Nightingale.  
Rimsky-Korsakoff  
Night; At the Ball...Tchaikovsky  
Schéhérazade: Asie, La Flûte Enchantée;  
Kaddish...Ravel

Mme. Averino may always be counted upon to give a program out of the ordinary. Many of the songs were arranged by Mr. Siloti, not always quite happily, as in the Bach, the accompaniments to which were metronomic and overwhelming in volume. The Liszt group, a tribute, perhaps, to Mr. Siloti's teacher, was monotonous. In the Russian songs Mme. Averino reached her highest estate, the two by Tchaikovsky being very well presented. The lengthy Asie of Ravel was an excellent piece of interpretation. A large audience applauded with enthusiasm. Mr. Siloti's accompaniments were excellent after the Bach.

(Continued on page 30)



# for Thanksgiving

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## GOOSSENS CONDUCTS OWN COMPOSITIONS

**Cincinnati Symphony Gives  
Works by Leader—Göta  
Ljungberg Is Soloist**

CINCINNATI, Nov. 5.—Music by Eugene Goossens was presented by the Cincinnati Symphony Orchestra on Oct. 27 for the first time since he became conductor. Göta Ljungberg sang the Prayer from his opera Judith, and his orchestration of Bach's Suite in G opened the program.

Sibelius's Fifth Symphony had its Cincinnati premiere, the performance marking the first occasion in twenty-one years on which a work of the Finnish composer had been played by the organization. The purely orchestral part of the program was completed by the Overture to The Secret of Suzanne and Tchaikovsky's Francesca da Rimini.

In addition to the excerpt from Judith, Mme. Ljungberg sang arias from Lohengrin, Tannhäuser and La Gioconda. The program, given in the Emery Auditorium, was repeated the following afternoon.

### Concertos Are Novelties

Piano concertos by Ravel and Rimsky-Korsakoff, with Daniel Ericourt as soloist, were novelties at the orchestra's concerts on Oct. 20 and 21. Both works were brilliantly played. Mendelssohn's Scotch Symphony, the Overture to The Secret Marriage by Cimarosa and Smetana's The Moldau made up the balance of the list.

The Boston Symphony Orchestra visited Cincinnati on Oct. 26 for the first time in many years, playing to a capacity audience in Music Hall. The program, compiled by Serge Koussevitzky, included Prokofiev's Classical Symphony, Debussy's Nuages and Fêtes, the First Symphony of Brahms and Ravel's Daphnis et Chloé.

S. T. WILSON

### Olga d'Allaz Gives Folk Song Recital in Warsaw

WARSAW, Oct. 28.—Fine artistry was revealed by Olga d'Allaz in the recital of folk songs she gave here recently. Particularly interesting were the Negro and Indian melodies Mme. d'Allaz included in her program. The recital was much appreciated by a critical audience.



Eugene Goossens Led the Cincinnati Symphony in His Own Works for the First Time

## NOTABLE EVENTS FOR TEACHERS' CONVENTION

**National Association to Assemble in  
Washington—Editor of Musical  
America Will Speak**

WASHINGTON, Nov. 5.—The fifty-fourth annual meeting of the Music Teachers' National Association is to be held in this city from Dec. 27 to 30, with sessions in the new Hotel Washington. Carl Engel is chairman of the local committee.

The schedule will include an evening of American music by the National Symphony Orchestra under Hans Kindler, a program of Latin-American works, a harpsichord and viola da gamba recital, and a concert of American chamber music by the Gordon String Quartet and Harold Bauer.

Among those to take part in the events are: John Erskine; Ernestine Schumann-Heink; Mrs. Edward MacDowell; John A. Cooper, United States Commissioner of Education; Ernest Hutcheson; Herbert Witherspoon; George A. Wedge; Walter Damrosch; A. Walter Kramer, editor-in-chief of *MUSICAL AMERICA*; William Arms Fisher; Mr. Engel; Rufus B. von Kleinsmid, president of the University of Southern California; Summer Salter; Oscar G. Russell; Deems Taylor; Al-

bert Stoessel; George Fergusson; Percy Rector Stephens; Gladys Swarthout; Philip Abbas, and Angela Diller.

As in Detroit last year, members of the National Association of Schools of Music will convene with the M. T. N. A., and Phi Mu Alpha ("Sinfonia") will hold its biennial meeting here at the same time.

Officers of the M. T. N. A. are: Donald M. Swarthout, president; Karl Gehrkens, vice-president and editor; Leo C. Miller, secretary, and Oscar W. Demmler, treasurer.

## ANNUAL MEETING HELD BY FEDERATION BOARD

**New Orleans Is Host to Club Visitors  
—Choral Committee Formed  
and Concerts Given**

NEW ORLEANS, Nov. 5.—The National Federation of Music Clubs, of which Mrs. Elmer James Ottaway is president, held its annual fall board meeting in this city from Oct. 16 to 23, the visitors being guests of the New Orleans music clubs and the Louisiana Federation. Hostesses were Eugenie Wehrmann-Schaffner, chairman; Mrs. W. Carruth Jones, and Mrs. Lewis Hullom.

A resolution urged clubs to give place in their programs to the federation's tribute to Thomas A. Edison. The board also endorsed the formation of groups for singing madrigals and the recognition given by the Century of Progress Fair to music.

A choral committee of sectional chairmen was appointed, as follows: Mrs. Harry S. Haley, San Francisco; William McPhail, Minneapolis; Dr. Harold S. Dyer, North Carolina; Mrs. Samuel Mumford, Detroit, and Mrs. Philip Lynch, Philadelphia.

Addresses were given by Dr. Leon Maxwell, dean of music, Newcomb College; Dean Nes, Christ Church Cathedral, and Rabbi Binstock of Temple Sinai. Musical events included a program by the Musical Art Club, Mrs. John Alden Bumstead, president, featuring works by New Orleans composers; madrigal singing led by Dr. Maxwell; an organ recital at Temple Sinai by Ferdinand Dunkley, and a program arranged by Mary Conway, director of public school music.

### Winifred Cecil Heard in Dessoif Choirs' Musical

The Dessoif Choirs held their first private musicale of the season in the home of Mrs. Edwin Vogel, presenting Winifred Cecil, soprano. Miss Cecil, who is an artist pupil of Marcella Sembrich, revealed a voice of good range, and sang with a warmth of tone which won much applause from her listeners. Benjamin G. King accompanied. The Dessoif Choirs will give their first public concert of the season in January.

### Jeannette Vreeland to Sing in Ninth Symphony in Cleveland

Jeannette Vreeland, who sang the soprano solo part in Beethoven's Ninth Symphony with the Cleveland Orchestra in 1931, has been engaged for two more similar performances on April 20 and 22. Earlier appearances will be made in recitals in Wheeling and Fairmont, W. Va., Wilson College, Chambersburg, Pa., and Concord, N. H.

## DENVER SYMPHONY OPENS ITS SEASON

**Tureman Leads Fine Performance—Lily Pons Heard  
In Concert Series**

DENVER, Nov. 5.—The Civic Symphony Orchestra, Horace E. Tureman, conductor, gave its opening concert on Oct. 23, playing the Overture to Sakuntala and Schéhérazade. Andrew Riggs, pianist, was soloist, playing the Schumann Concerto in A Minor. Mr. Riggs gave a brilliant performance and was acclaimed by the large audience. The orchestra played in mid-season form, and the attendance proved that this experiment in civic music is meeting a definite need in our community. The orchestra starts in the second decade of its existence with every assurance of a successful season.

Messrs. Oberfelder and Slack opened the Artist Concert Series on Oct. 25, with Lily Pons, who lived up to the reputation she has established in other cities. The audience numbered some 3,150, quite a gathering for these days of supposed depression. Mme. Pons was affected by the altitude during the first half of her program, but in the later numbers, she recovered and gave us some glorious singing.

For the other events in the series Messrs. Oberfelder and Slack will present Martinelli, Heifetz, Meisle, Rachmaninoff, Mary Wigman, and the Shankar Hindu Musicians and Dancers.

The Denver College of Music presented Anton Landler, the new head of the violin department, in a recital at the Brown Hotel, on Oct. 28, before a discriminating audience. Mr. Landler plays with a rich tone and displayed a fine technique. He was accompanied by Mrs. Landler, who gave excellent support and a delightful group of piano numbers.

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## GUEST ARTISTS ARE GREETED IN DALLAS

### Lhevinne, Crooks and Martinelli Heard—Resident Musicians Appear

DALLAS, Nov. 5.—Josef Lhevinne was presented in a Chopin program on Oct. 21, at Highland Park Town Hall, by the Miss Hockaday School for Girls. The concert was complimentary to an invited audience. Mr. Lhevinne's finished technique and expression proved him a master.

Making his first appearance in this city, Richard Crooks gave the initial program of the Community Concert Association's course in Fair Park Auditorium on Oct. 26 and received an enthusiastic welcome. Mr. Crooks is an artistic singer, using his voice with taste and skill. His program included a Schubert group, songs by Ireland and Lehmann, arias from Manon and Rigoletto and compositions of Del Riego, Morgan, Forsythe and Aylward.

His efficient accompanist was Philip Evans, who also played solos by de Falla and MacDowell. Mr. Evans honored a local composer, David Guion, by playing his Scissors Grinder as an encore.

#### Martinelli Is Acclaimed

Giovanni Martinelli was acclaimed when he returned after a long absence to appear in Fair Park Auditorium on Oct. 29 in a recital arranged by Harriet Bacon McDonald. The tenor thrilled his audience with dramatic interpretations of arias from L'Africana, L'Elisir d'Amore, Carmen, Aida and Pagliacci, and with songs by Pergolesi, Donaudy, Giannini, Logan, Berlioz, Debussy and Dvorak. His high notes were effortless and had all the richness of his lower tones. Franco Autori was the admirable accompanist.

David Guion's Ballet Primitive, Shingandi, had its second local presentation on Oct. 25 in Fair Park Auditorium. The orchestra was conducted by Alexander Keese. Mr. Guion and Harlen Pettit played the piano parts.

Other artists on the program were Amy Keese, Mary Lake, Ivan Dneproff and Kenneth McDonald.

The Texas Chapter of the American Guild of Organists presented Q'Zella Jeffus, Frances Davies and William Barclay, organists, and E. Clyde Whitlock, violinist, all of Fort Worth, in an excellent program on Oct. 25 in Munger

Place Methodist Church Auditorium. Robert Miller, baritone of Dallas, and Grace Williams, soprano, of Wichita Falls, were winners for North Texas in the Atwater Kent audition.

Pauline Lawn, soprano, of Dallas, sang Santuzza in Cavalleria Rusticana in Houston on Nov. 1.

MABEL CRANFILL

## Artists Foregather at Salzburg

The Salzburg Festival Last Summer Was Productive of Such Groups of Artistic Lights as This One: Left to Right, Count Esterhazy, Paolo Marion, Tenor, and Coe Glade, Contralto. Both of the Former Chicago Civic Opera; Willard Rhodes, Accompanist; Dr. Otto Erhardt, Regisseur; Julian Freedman, Director of the Salzburg Orchestral Academy, and Margaret Wallman, Head of the Ballet



Illinger, Salzburg

## BUFFALO SYMPHONY COMMENCES SERIES

### Koussevitzky Conducts Boston Players—Resident Artists Give Lists

BUFFALO, Nov. 5.—The Buffalo Symphony Orchestra, conducted by John Ingram, gave the first concert of its series on Oct. 29.

Tri-weekly rehearsals since January have brought the work of this organization to a high degree of unity and smoothness. It is hoped the orchestra

will receive enough support to become permanent.

Serge Koussevitzky conducted the Boston Symphony in the only concert (and a very beautiful one) to be given this season by a visiting orchestra. The event was sponsored by the Buffalo Musical Foundation.

Nelson Eddy's recital on Oct. 25 was the opening event of the Van De Mark series and held attention from the first item to the last. Mr. Eddy's beautiful baritone voice is under perfect control, and his art was well revealed in arias from The Marriage of Figaro and Hérodiade, as in a wide variety of songs by Moussorgsky, Rimsky-Korsakoff, Wolff, Ireland and Head. Theodore Paxson played the accompaniments and contributed enjoyable piano solos.

#### Solo and Group Programs

Catherine Van Alstyne (Mrs. John Burke) a Buffalo soprano who has had concert and operatic experience in Germany, gave a recital on Oct. 30 in the Hotel Statler. She was accompanied by Marie Mor.

Private hearings of the Chordavox, a string quartet led by Julian Caster and including Eugene Kappler, William Schimpf and Fred Caster, have attracted favorable attention. The quartet plays standard works and specializes in accompaniments for singers cleverly arranged by Mr. Caster. Martina Bement Baker, soprano, often sings with the ensemble.

MARY M. HOWARD

#### Emma Redell to Sing Russian Novelty

Emma Redell's program at Carnegie Hall on Nov. 29 will include the first performance outside Russia of an aria from Almast, an opera by Alexander Spendiaroff.

Almast was first performed in Moscow in 1930, two years after the composer's death, and has been produced extensively throughout Russia. It is based on a popular Armenian poem and the music utilizes melodies of the Slavs and Armenians.

## PIANIST LAUNCHES NEW HAVEN SEASON

### Bruce Simonds Plays Initial Recital — Bori Makes Bow to City

NEW HAVEN, Nov. 5.—Bruce Simonds opened the season with his annual recital in Sprague Hall on Oct. 27. He was warmly received. His program, refreshingly interesting, and nicely balanced, included Bach's Toccata in D Minor, the Mozart Sonata in A Major, the eight fantastic pieces of the Schumann Kreisleriana, and the Reflets dans l'eau, and La soiree dans Granada of Debussy, and pieces by de Severac, Granados and Bartók.

The performances of the Mozart and the Debussy were particularly rewarding. The Schumann was played with style and finish so that the thrice familiar number was more compelling than usual.

#### Bori Opens Series

Lucrezia Bori opened the Woolsey Hall Concert Series with a brilliant recital on Nov. 2. She was in excellent voice and won instant recognition from a large and fashionable audience in her initial appearance in this city. On her long program were Mozart's Das Veilchen and four French songs of Fauré, Debussy and Massenet. These, together with a group of Spanish numbers, were sung with consummate artistry. There were also several songs by Mortimer Browning, some of which were sung for the first time. Frederick Bristol accompanied Miss Bori and played solos by Debussy, Lécuna and Chasins.

Considerable interest has arisen over a festival concert in honor of Bach to be held in Sprague Hall on Nov. 15. The proceeds are to be applied toward the purchase of a significant Bach manuscript that has recently been acquired by Yale University. The soloists will include prominent musicians of New Haven.

MILES KASTENDIECK

#### Carmela Ponselle Under Colledge Management

Carmela Ponselle, mezzo-soprano, of the Metropolitan Opera, is now under the exclusive management of Concert Management George Leyden Colledge. In addition to her appearances with the opera, Miss Ponselle will sing in Chicago, Cleveland and other cities in the Middle West.

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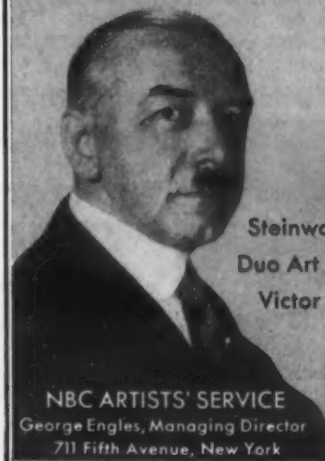
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# Music of Charm for Christmas Begins to Appear

WITH the Christmas season less than two months before us, the enterprising publishers have again issued a considerable number of admirable new compositions appropriate to the time.

In the part song field comes a charming Basque carol, Happy Bethlehem, by Padre Donastia, the arrangement for unaccompanied male voices admirably done by Alfred M. Greenfield. The English text is by Kurt Schindler. (Ricordi.)

For women's voices there is an arrangement by R. S. Stoughton of George C. Martin's While Shepherds Watched Their Flocks by Night in pastoral vein with organ, and for mixed voices W. R. Voris's Ye Stars of Glory, both from the Arthur P. Schmidt Co., which also sends us a set of Carols for Christmas-Tide, which may be sung also in unison. These are Rest, Lord Jesus Rest, Noel, Mary's Lullaby and Come Happy Children, One and All. They are of unusual beauty and true simplicity and are by Walter Howe.

A tiny and pleasing carol, There Shone a Star, by C. M. Campbell, comes for unaccompanied mixed voices from J. & W. Chester, Ltd., London.

A new song for the Christmas season is Before the Paling of the Stars by A. Walter Kramer, which comes from J. Fischer & Bro. in high and medium-low keys. It is simple in quality, with modal touches which suggest the spirit of the Yuletide, being a setting of a lovely Christina Rossetti poem. It is also brought out in versions for chorus of mixed voices and women's voices (three-part) made by the composer and for male voices admirably transcribed by Alberto Bimboni. The choral editions, like the solo, are remarkably simple and effective and may be used both in the church service and in concert.

John Julius Baird gives us an Ancient Carol of the Shepherds for unaccompanied mixed voices, written with fine polyphonic feeling and musical taste, published by M. Witmark & Sons, Educational Publications. From this publisher, too, comes the Gevaert Sleep of the Child Jesus for unaccompanied mixed voices, with Max T. Krone's excellent English text, as well as the original French. For the same medium we have Sweet was the Song the Vergine Sange from William Ballet's Lute Book, arranged by Richard R. Terry, a fine old gem, beautifully arranged, issued by J. Curwen & Sons, Ltd. The same may be said of Hassler's Angelus ad pastores arranged by Canon Walter Williams, issued by the E. C. Schirmer Music Co. This company also has brought out for male voices and organ Daniel Protheroe's A Christmas Carol, Christina Rossetti's familiar poem, dedicated to the Chicago Welsh Male Choir.

For organ we have Alfred Whitehead's Christmas Slumber Song, a well written pastore movement that will be welcome in many services when the holiday season arrives. It is issued by the Arthur P. Schmidt Co.

The list is completed with R. L. Pear-sall's In Dulci Jubilo for unaccompanied double choir, edited by Walter Parratt, Dr. Charles Wood's carol The Burning Babe, which may be sung with accompaniment or without at will, as may Cuthbert Osmond's When Eva Kissed Mary, a setting of words by Sheila Kave-Smith. These three are from the Year Book Press, London.

## John Ireland's Piano Concerto of Uneven Merit

John Ireland's Concerto in E Flat Major (London: J. & W. Chester, Ltd.) for piano and orchestra is issued in an edition with the orchestral part reduced for a second piano. The work, which was played for the first time two years ago at a Prom



John Ireland, whose Piano Concerto is Published in London

concert in London, aroused much favorable comment from the British musical press. Just why, an examination of the printed score does not reveal, for the work is surprisingly fine in spots and equally disappointing in others. Among the latter is the opening *In tempo moderato*, far less impressive than the beginning of many a piano concerto we could mention. It is in the Lento espressivo that Mr. Ireland satisfies us with some distinguished writing, that recalls his beautiful violin sonatas and some of his smaller piano compositions, with which we first made his acquaintance as a composer.

The piano part is taxing, quite effective and requires a player who is also a musician of keen understanding. The work is dedicated to Helen Perkin, who played its initial performance.

## Mrs. Beach Writes Superb Music for the Piano

American piano composition remains the most neglected of departments of our composers' activity, due doubtless to the indifference of concert pianists to our output for their instrument. Mrs. H. H. A. Beach, long a piano composer of distinction, gives us another work of undoubted beauty in her new Out of the Depths (Psalm 130) (Boston: Arthur P. Schmidt Co.) a deeply felt Lento con espressione, in which she says more in three pages than many composers do in thirty! This is a tonal picture of the famous psalm. One can pay it no higher compliment than to say that it is a musical sermon of searching impressiveness. It is for concert players, but not too taxing to play.

Mrs. Beach's Op. 128 consists of three pieces, Scherzino, Young Birches and A

Humming-Bird (Philadelphia: Theo. Presser Co.) dedicated to Mrs. Edward MacDowell. They, too, are superbly fashioned briefer works for the piano, written with their composer's great melodic feeling and unerring sense of keyboard effectiveness. As such they are welcome additions to our piano literature.

## Early Sixteenth Century Madrigals Edited by Warlock and Mangeot

The discriminating editorship of the late Peter Warlock and André Mangeot is again revealed in a series of scholarly transcriptions from the works of the sixteenth century madrigalists. While revivals of the works of William Byrd and Orlando Gibbons have achieved comparative popularity nowadays, even those who take an active interest in these outstanding English madrigalists are prone to overlook the fact that they were merely the Bachs and Beethovens of a whole musical culture which possessed many lesser composers of distinction.

The present transcriptions, issued separately in score, are made from little-known works of a slightly earlier vintage than those of Byrd and Gibbons. They include "A Knell" by Robert Johnson, a Galliard and "Je File" by Robert Parsons, "Persils Clocke" by Osbert Parsley, and "Hackney" by Clement Woodcocke (London: Curwen). The scoring is in five parts, the usual quartet of strings being supplemented in some cases by a second cello, in others by a third violin.

The airiness and flexibility of these little contrapuntal pieces, written at a time when harmonic laws were dimly suspected but not as yet systematized, possesses them of an inimitable charm. The engraving, as usual in this edition, is of the highest order.

## New Songs by Kodaly

Zoltan Kodály's volumes of "Soldiers' Songs" and "Drinking Songs" (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.) are among the most striking things from his pen that we have seen. They are free arrangements, of course, of Hungarian folk music. The books contain five songs each. English and German translations accompany the original texts.

## Krenek Writes for Voice

The composer of "Jonny spielt auf," Ernst Krenek, has a baffling piece in his "Die Nachtigall" (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.) for a high voice and piano. There will not be many who can sing it, as it demands a vocalist with a technique like that of a concertmaster-violinist. But it has warmth and feeling, which cannot always be said of Herr Krenek's music.

## Briefer Mention

### Anthems for Mixed Voices

Good solid writing is to be found in the following anthems for mixed voices and organ: Blest be the God of Love by Stanley Vann, and six by Henry Coleman: The King of Love, Great God, What Do I See, All Ye Who Seek For Sure Relief, O Worship the King, As Pants the Hart, Abide With Me. From an older day is issued William Byrd's Siderum Rector for unaccompanied five part mixed voices, edited by Edmund H. Fellowes, who has also edited Vox in Rama, a motet for six part unaccompanied voices, by George Kirbye (1565-1634) a striking piece of contrapuntal writing. (London: Stainer & Bell. New York: Galaxy Music Corp.)

### For Trio (Violin, Cello and Piano)

Hazel Gertrude Kinsella is the arranger of six folk airs which are gathered together in Our First Trio-Book. The tunes are Swing Low, Sweet Chariot, The Blue Bells of Scotland, the French carol, Bring a Torch, the Chinese Little Jasmine Flower, the Swedish O Vermeland, and the German Ach, Du Lieber Augustin. Miss Kinsella's arrangements are nicely made and are noteworthy for their complete mastery of writing with unvarying

simplicity for all three instruments. The book should be widely used by ensemble groups. (Schirmer.)

Paul Juon's Suite, Op. 89, is a brilliant example of this Russian master's skill in writing chamber music. There are five brief movements, all characteristic, all conceived in the less developed manner which rightly earns the work the title of Suite. (Challier.)

### Songs

Six Suffolk Folk Songs. Collected and arranged by E. J. Moeran. Charming in every way are these folk songs, set by this gifted English composer for voice and piano. They are authentic pieces, harmonized in excellent taste. (Curwen.)

"The Flooded Stream." By Armstrong Gibbs. A flowing and fascinatingly rhythmized setting of Margaret Cropper's poem.

"The Myrtle Shade." Seventeenth century redivivus. A melody of Purcell's, a poem by Nat Lee, adapted and arranged by Thomas F. Dunhill. "The Tinker's Song." Charming archaic setting by Margaret Crichton to lines from Shakespeare's "Winter's Tale." (Curwen.)

"Love's Hour." By Rob Roy Peery. An impassioned ballad to the composer's own words. (Presser.)

### For the Piano

"Skizzen" by Arthur Willner is a set of nine pieces in the conservative modern manner. Not too inspired, they will, nevertheless, have admirers for their musicianly quality. (Universal.)

"Training." This is the piano reduction of a "dance sketch" by Alexander Tcherepnin to a scenario by George Isarloff. Essentially music of the stage, it is doubtless more engaging in its original dress for chamber orchestra. (Universal.)

David Barnett's "Four Interludes" are the best music by this composer to come to our notice. They reveal creative talent and fine workmanship and should become widely known. (Senart.)

### Part Songs

#### For Unaccompanied Mixed Voices

Wilhelm Schaffer's choral paraphrase on "Turkey in the Straw" is here transcribed by Richard Kountz, a capital version.

"When Allen-A-Dale Went a-Hunting." This old de Pearsall glee, a "Czechoslovakian Dance Song" and Beethoven's round "To Maelzel" are here issued singly, having already appeared in Vol. IV of "The A Cappella Chorus," edited by Griffith J. Jones and Max Krone. They will be found ideal for concert performance. (Witmark.)

"Es kummt ein Schiff geladen." Conrad Held, one of the younger Swiss composers, has used the poem of an old German Christmas song for a remarkably sensitive setting. Modern in conception, it is carried through with no little charm. (Schott.)

### For Band

#### (Scores)

"A Rustic Scene," "A Chippewa Lament." Carl Busch has here put to his credit two superbly scored original compositions for band. They are full and sonorous in conception and musically valid, every inch of them. Our preference is for the second, "A Chippewa Lament." They are issued in Ditson's "Symphonic Band Series," which contains a number of other fine things.

### Miscellaneous

"Pammelia" and Other Rounds and Catches, by Thomas Ravenscroft (1609-11). Transcribed and edited from original editions by Peter Warlock (Oxford). This book of "pleasant roundelays" will delight those who like to sing such grateful music. Especially good for schools, as this is a school edition.

"The Whispering Wood," by Rodney Bennett. Music by Martin Shaw. (Oxford.) Entitled "a musical play for youth" this is imaginative, with not too difficult music.



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## Los Angeles Welcomes Rodzinski

### Novelties Tabooed for Season— Orchestra In Fine Fettle

LOS ANGELES, Nov. 5.—The Los Angeles Philharmonic Orchestra, founded thirteen years ago and maintained solely by William A. Clark, Jr., gave the first concert of the season on Oct. 20, and shared an ovation with Dr. Artur Rodzinski. This is Dr. Rodzinski's third season as conductor, and the standing reception given him attested to his great popularity. And not in recent years has an audience had more reason to be proud of the orchestra on an opening night.

Novelties being tabooed for the season, the program was conventional, opening with the Overture to Euryanthe, and with Sibelius's First Symphony holding the place of honor. There were also Strauss's Death and Transfiguration, played in memory of William Andrews Clark, III, who died in an airplane accident last spring, and the Prelude to Die Meistersinger.

Dr. Rodzinski infused a new glow into familiar measures and coaxed new beauties of tone from the several sections. Sibelius's First has been heard so infrequently here that it is almost in the list of novelties. Rodzinski gave it a sincere and well-rounded interpretation, rising to heights in the surging climaxes of the last movement. Strauss's tone poem also received a great reading though the effect was somewhat marred by ill-considered applause.

#### The Question of Novelties

Visiting Europe in the summer, Dr. Rodzinski found several new works which the new policy of the orchestra will make it impossible for him to play. He is not in sympathy with the idea of neglecting interesting new works and feels that both orchestra and public will suffer. Just how the matter will come out remains problematical, but it is almost certain that many interesting compositions will go by the board this season, unless royalty matters can be adjusted, which may be possible in the case of works by local composers.

The first Sunday afternoon program on Oct. 30 included Beethoven's Fifth Symphony, Liszt's Les Préludes, and the overtures to Egmont and Tannhäuser.

#### Ensemble Makes Debut

The BarKahSi Ensemble made its debut in the Biltmore Music Room on Oct. 26. The players, Paloma Schramm Baruch, pianist; Philip Kahgan, violist, and Axel Simonsen, cellist, had Henri

De Busscher, oboe player, as assisting artist and gave a program of musical worth. There were five works by Rameau, Brahms's Sonata for viola and piano, two rhapsodies by Loeffler, The Pool and The Bagpipe for oboe, viola and piano, and Brahms's Trio, Op. 114.

Mrs. Genevieve Gray gave the first program in her series of Monday morning musicales in the Fiesta Room of the Ambassador on Oct. 31, with Joseph von Hahn and Martha de Negri making their first dance appearances in Los Angeles. They had the assistance of Don Philippini's Little Symphony, which was also heard separately. This dancing team will bear watching. Masters of technique, the two bring to their work fine personalities and an infectious enthusiasm. Outstanding was the Danse Macabre of Saint-Saëns, danced with masks in the modern German style, and von Hahn's thrilling interpretation of the Fire Music from Götterdämmerung.

#### Bowl Officers Elected

Glen Tindall was re-engaged as manager of the Hollywood Bowl for a period of three years at a recent meeting of the directors. A. B. Ruddock was re-elected president. Other members are E. N. Martin, C. E. Toberman, B. H. Chapman, M. F. Palmer, Dr. T. Perceval Gerson and Mrs. Oliver Converse.

Works of Florent Schmitt will be heard at the first meeting of Pro Musica in December. Officers are Mrs. J. J. Carter, president emeritus; Mrs. Leland Atherton Irish, president; with Gertrude Ross, H. G. Everett, Maud Skeen, Mrs. H. R. Callander and Louis Danz, members of the board.

Luisa Espinel, giving attractive programs of song and dance from Spain and Mexico, returned to the Olivero Street Theatre for seven performances recently. She never fails to excite admiration.

Louis Danz, whose songs are becoming familiar items on concert programs, was the subject of Jack and Grace's weekly radio interview with Californian composers. Laurel Nemeth Saunders, accompanied by Richard Drake Saunders, sang two groups. Especially enjoyed were songs to Tagore texts.

Grace Wood Jess left recently for a tour of the Middle West and East in costume programs.

HAL D. CRAIN

### LONG BEACH SEASON IS OPENED BY MOJICA

Tenor Makes Fifth Appearance—Clubs Commence Year's Activities with Diversified Programs

LONG BEACH, CAL., Nov. 5.—José Mojica opened the season recently with a recital which marked his fifth appearance in this city. The tenor was assisted by Troy Sanders, pianist and composer.

The Ebell Club's year began with a program on Oct. 3, on which occasion the Genobe Trio made a successful first appearance. Members are Heddie Gehl, Marilyn Novis and Lu Verne Beal. The assisting artist was Leana Galen, coloratura.

Bessie Irene Chapin and her Little Symphony Orchestra took part in a tab-

loid performance of Massenet's "Manon" at the opening program of the Opera Reading Club on Oct. 6. Miss Chapin gave a synopsis of the opera, and soloists were Bonnie Althea Emmerie and Thaddeus Harvey. A double quartet from the Los Angeles Grand Opera Association assisted.

Speakers at meetings of the Musical Arts Club have been Bess Daniels, lecturer at the University of Southern California and formerly with the educational department of the Victor Talking Machine Co., and Carl Bronson, Los Angeles music critic.

Esther Coombs, coloratura, sang before the University Women's Club on Oct. 4. Pupils of Joseph Ballantyne, were heard previously. A. M. G.

### CONCERTS AT COLUMBIA

College of Fine Arts Faculty Members Give Recitals

COLUMBIA, Mo., Nov. 5.—The concert series at the University of Missouri will include the following attractions: Jascha Heifetz, Nov. 30; Nelson Eddy, Jan. 18; José Iturbi, Feb. 2, and the London String Quartet, March 16.

Recitals by faculty members of the College of Fine Arts of the university, of which Dr. James T. Quarles is dean, began on Oct. 6 with a program by Geneva Youngs, soprano, accompanied by Leslie Jolliff. Ellsworth A. MacLeod gave a piano recital on Oct. 13, and Rogers Whitmore, violinist, appeared on Oct. 21, with Mr. Ellsworth as accompanist.

Programs by Claude Newcomb, tenor, with Margaret Tello, pianist, were scheduled for Oct. 27 and Nov. 3. Marshall Bryant, baritone, will give a recital on Nov. 10.

### Reinhold von Warlich Returns to Paris and Re-opens Studio

PARIS, Nov. 1.—Reinhold von Warlich, the well-known lieder singer and voice teacher, has returned to his Paris studio after spending the summer in Austria and Italy. During August Mr. von Warlich held classes at Salzburg. In September, followed by several of his pupils, he established his classes in the Italian seaport town of Portofino. This winter Mr. von Warlich will teach in Paris, giving musicales at which his pupils will appear. Students have come from places as far distant as Vancouver, attracted by his reputation.

## BUENOS AIRES HAS N. AMERICAN LIST

### Programs of Music from Sister Continent Show Representative Works

BUENOS AIRES, Nov. 1.—One of the most important events in music here of late was the series of concerts of North American music arranged by Mrs. John Campbell White, wife of a United States diplomat, who has been active in music circles. The public welcomed with enthusiasm the three concerts which were given on Aug. 22, 26 and 29, the first at the Amigos del Arte, the last two in the Teatro de la Opera.

Mrs. White was the artist at the first event, which was a song recital, with Edda Drews as accompanist. The program included two songs of Francis Hopkinson, two by MacDowell, one each by Chadwick and Foote, and for later representation, songs by Griffes, Guion, Carpenter, Fairchild, Deems Taylor and Powell Weaver.

The second concert was a piano program, played by Miss Drews, and included three groups: the composers of Washington's time, Benjamin Carr, James Bremner, James Hewitt and Alexander Reinagle (from John Tasker Howard's A Program of Early American Music), and an Eighteenth Century minuet and gavotte; works by Nevin, MacDowell and Daniel Gregory Mason; and pieces by Griffes and Carpenter.

The London String Quartet played the third concert, which included Chadwick's Quartet in E Minor, Griffes's Two Sketches Based on Indian Themes, and Carpenter's Quartet in A Minor.

All of this music was heard for the first time here, and made a strong impression. Mrs. White is to be commended for her excellent work in so successfully introducing the music of our sister continent.

S. A. C.

### Henri Deering Heard With Perolé String Quartet

Henri Deering, pianist, was guest artist with the Perolé String Quartet at a concert given recently in the home of Paul Cravath, Locust Valley, L. I., in aid of the unemployed of Nassau County. Mr. Deering played Franck's Quintet with the Perolé ensemble.

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### Columbia School in Chicago Gives Reception for Cadman

CHICAGO, Nov. 5.—The Columbia School of Music held a reception in honor of Charles Wakefield Cadman on Oct. 30.

The school has arranged a series of faculty concerts in Kimball Hall, the first to be given on Nov. 15 by Arthur Kraft, tenor; Robert Macdonald, pianist; Frederic Jencks, baritone; Hilda Heinrichs, 'cellist; Estrid Buck, contralto; Helen Protheroe, soprano; Ruth Ray, violinist, and Arthur Granquist, pianist.

M. M.

### Lecture-Recitals at Philadelphia Conservatory

PHILADELPHIA, Nov. 5.—A series of lecture-recitals by Dr. Frederick William Schlieder is on the program of the Philadelphia Conservatory of Music, of which Mrs. D. Hendrik Eneman is managing director. The title of the first, scheduled for Oct. 26, was Music, an Architectural Viewpoint. Titled as Building Material is the title of the second, on Nov. 9. Later events, arranged for Dec. 7 and Dec. 21, are entitled Harmony as Tonal Agreement, and Form as Mass.

### Radio Programs Resumed by La Forge-Berumen Studios

The weekly radio programs of the La Forge-Berumen Studios were to be resumed on Nov. 10 at 3 p.m. These programs present artist pupils.

Harrington van Hoesen, baritone, was engaged as soloist for Haydn's Third Mass at Columbia University on Nov. 3.

Phil Evans, pupil of Mr. La Forge and Mr. Berumen, left recently on an extended tour with Richard Crooks.

### Artist Pupil of Adelaide Gescheidt Sings in Virginia

Philip W. Whitfield, bass-baritone, a young artist pupil of Adelaide Gescheidt, has given recitals with success at the College of William and Mary, Williamsburg; Teachers' State College, Fredericksburg, and Richmond, Va. Works by Handel, Bach, Strauss, Leoncavallo, Wagner, Verdi, Wolff, Liszt, Tchaikovsky, Hopkinson and other composers have made up his programs, and his singing has been received with enthusiasm.

### Eighteenth Century Music Heard in Miss Chittenden's Studios

A recital of Eighteenth Century music was given in Kate S. Chittenden's studios on Nov. 9 by Annabelle Wood, who had the co-operation of Em Smith, violinist, and C'Zelma Crosby, 'cellist. The music was played on a "forte piano" made by Muzio Clementi in 1785 and restored by Lotta Van Buren, the instrument being lent by Elmer D. Keith of New Haven, Conn.

Included in the list were works by Onslow, a pupil of Clementi's, Haydn, Mozart, Paradies, Clementi, Beethoven, and three members of the Bach family, Wilhelm Friedmann, Carl Philip Emanuel and Johann Christian Bach.

### Ernesto Berumen Gives Lecture

A lecture on The Psychology of Memorizing was delivered by Ernesto Berumen, pianist and teacher, in the La Forge-Berumen Studios on Oct. 19. Evelyn White and Blanche Gaillard, artist pupils of Mr. Berumen's, gave a short piano program after the lecture.

### New York School of Vocal Art Holds Lecture Course

A course of four lectures by Charles D. Isaacson, having the general title of After Singing, What Should a Vocalist Know? was scheduled to begin at the New York School of Vocal Art, of which Hugh Ross is dean, on Nov. 7.

### Charmbury Scholarship Won by Sophie Fisher

The scholarship carrying one year's free tuition offered by Walter Charmbury, teacher of piano, has been won by Sophie Fisher. Judges in the competition were Armand Balendonck, Newark, N. J., and George Bauer and Burson Wynkoop, New York.

### Max Drittler Reopens Studio

Max Drittler, piano teacher and member of the faculty of the Master Institute of Roerich Museum, has reopened his studio for the winter season.

### Margaret Anderton Reopens New York Studio

Margaret Anderton, teacher of piano and director of the Boston University extension piano courses, who specializes in lessons for adults, has reopened her studio in New York.

### Cincinnati Conservatory Students Win Awards

CINCINNATI, Nov. 5.—Students of the Cincinnati Conservatory of Music have won awards and fulfilled various engagements.

Adelaide Bendfeldt, a former pupil of Dan Beddoe, was winner of the Atwater Kent audition held at Richmond, Ind., and Mary Elizabeth Woods, soprano, who has studied with Ruth Townsend Petrovic, won the local Atwater Kent contest in Lexington, Ky., and the Kentucky State contest at Louisville. Rosemary Cook, soprano, pupil of Ruth and Milan Petrovic, came first in the Sigma Alpha Iota delegate contest for voice at the convention in Springfield, O.

David Lazarus, bass-baritone, student of Milan Petrovic, was soloist with the Armco Band conducted by Frank Simon on Oct. 17 at the Typographical Convention. Helen Brooks, coloratura soprano, pupil of Ruth Townsend Petrovic, directs the Madame White Musical Powder Box Hour over WSAI.

### Miller-Ferguson Institute Arranges New Courses

ST. LOUIS, Nov. 5.—New features arranged by the Miller-Ferguson Institute of Music are classes leading to the certificate, teachers' certificate and diploma courses. These courses are in piano, voice, organ and violin or 'cello, combined with requirements in theory, history and appreciation, ensemble and repertoire. In addition to these classes, courses are open to special students. Leo C. Miller, pianist, is director of the school and Bernard Ferguson, baritone, associate director. S. L. C.

## Orchestra Concerts

(Continued from page 10)

cleverly enough—all the product of this "school" is diabolically clever—but the composer's thought is thus effectively disguised.

The Gusikoff-Machan concerto shared this cleverness and added a point of interest in a neat violin part, which was, however, often drowned by the orchestra.

A lively audience, part Broadway, part Carnegie Hall regulars, enjoyed itself thoroughly.

Q.

### Pan-American Chamber Orchestra

Pan-American Chamber Orchestra, Nicolas Slonimsky, conductor. Soloist, Paula Jean Lawrence, contralto, New School for Social Research. Nov. 4, evening.

Colorines ..... Revueletas  
Polyphonia ..... Cowell  
Chorus, No. 7 ..... Villa-Lobos  
Washington's Birthday ..... Ives  
Cantata: Those Everlasting Blues ..... Moross  
Primera Suite Cubana ..... Caturia  
Dichotomy ..... Riegger

Mr. Slonimsky led his forces through this program of difficult music with precision and careful balance. All the works save the Ives and the Villa-Lobos were written within the past two years and represent the forefront of modern thought in the musical world. Mr. Moross's setting of Alfred Kreymborg's text was well presented by Miss Lawrence.

As a cross section of the modern movement in composition on this side of the Atlantic, the concert was excellent in every way and the unusual character of much of the music was highly appreciated by the audience. D.

### Gertrude Bindernagel Dies

BERLIN, Nov. 3.—Gertrude Bindernagel, operatic soprano, who was shot by her husband, Wilhelm Hintze, a banker, and former colonel in the Potsdam First Guards Regiment, at the stage door of the Charlottenburg Opera House on Oct. 23, died today.

Mme. Bindernagel, who was thirty-nine years old and well known throughout Germany for her singing of the three Brünnhildes, had just completed a performance of Siegfried when she was shot. She had instituted divorce proceedings the week before. After the shooting Mr. Hintze turned the gun on himself but it failed to go off.

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## Boston Studios

BOSTON, Nov. 5.—James Loder, pianist, newly appointed to the faculty of the Longy School of Music at Cambridge, was presented in a special faculty recital on Oct. 25. Mr. Loder, who studied with Sauer and Schnabel, will work with private pupils and conduct group classes.

Mme. Loretta Laurenti is giving monthly musicales in her studio here, in which Harriet H. Smith, Rose Hamlin, Eleanor Ives, Susan Wigglesworth, Anna Brooks, Olive Brooks, Mildred Paysnick and Catherine Brown are participants.

### Lazar Samoiloff Organizes Centres Throughout Southwest

LOS ANGELES, Nov. 5.—Activities of the Samoiloff Bel Canto Studios and Opera Academy are being extended throughout the Southwest. Lazar Samoiloff, director, has organized centres in Long Beach, San Diego and Riverside, which he visits every week teaching and conducting Bel Canto choral groups. These units are rehearsing for a collective program in Los Angeles, assisted by artist students from the Samoiloff studios.

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# Mahler Biography and Other Recent Books About Music

(Continued from page 7)

thirty years ago. We have need for an open ear, an open mind and an open heart, whenever his music is played, as there is every prospect it will be played, and played with the conviction of thorough converts, in the years that are ahead of us.

Whatever our own studies, whatever our past reactions, whatever our personal bias, for or against, we do need light. Mahler has been weighed as other composers have been weighed, with the application of certain touchstones that apply equally to Beethoven, to Wagner, to Brahms and to Mr. Gray's contemporary Sibelius, though we are none too certain that we really know Sibelius. We have had ample opportunity to know Mahler. But if we are still groping in darkness, the devout partisans of Mahler owe it to their idol to give us the basis of understanding that we have lacked. For this reason, the conscientious doubter closes Mr. Engel's book hopeful that the author will find a way to expand his volume into a larger one that will deal, in extenso, with the Mahler works, in happy combination with the engaging and, we repeat, valuable chapters he has given to us on the composer's character and his life.

## An English Writer's Exegesis

Meanwhile, those who are seeking a fresh perspective with regard to the music, may turn with profit to an informative article, An Outline of Mahler, by Gerald Abraham, in the October issue of *Music & Letters*, the English quarterly edited by A. H. Fox-Strangways. Abraham suppresses, or at least holds in check, his own admiration for Mahler. He does not extol the symphonies, but seeks to explain and clarify, the while he confesses that "the whole man and his music are one great paradox." He shows us how the symphonies are inter-related and how they repeat not only each other, but the Mahler songs. Not only does Mahler attempt to build up a "world" in each individual work, but in successive compositions strives to construct a planetary system of inter-related worlds. As an instance, the Fourth Symphony can be regarded as a continuation of the Third. Mr. Abraham, indeed, refers to the latter as "a gigantic footnote." And it is not to be forgotten that the Third, of itself, plays for two hours!

Not the music, as music, but the meanings, personal or otherwise, are what baffle the uninitiated in listening to Mahler, if we accept Mr. Abraham's diagnosis. With respect to criticisms that the thematic material is almost entirely "derivative," "platitudinous," "saccharine" and "characterless," he admits that "it does appear to be all this." We

find again the apology of "intentional banality" and the further one that "the little Jewish boy who used to hang about the barracks at Iglau, sometimes marching beside the troops, who at four years old used to play the soldiers' songs and military marches on his mouth-organ, was storing up *bad material* for a symphonist worried about the universe." Yet, for all his reserve, we are left to feel that the writer of the English article is a devout Mahlerist. We can only surmise that he finds the appeal of Mahler in the connotations of his music rather than in the music itself.

## Jenny Lind, with Some Inaccuracies and Exaggerations

Around few, if any, singers has legend grown up as it has around Jenny Lind. Certainly some, though it is not possible to say how much, of her fame on this side of the Atlantic was due to Barnum's publicity campaign in her behalf.

Edward Wagenknecht in his "Jenny Lind" (Boston and New York: Houghton Mifflin Company, the Riverside Press, Cambridge) has written what he terms a "psychograph" rather than a biography. For a volume of not more than 40,000 words, he gives thirteen pages of references and then spends page after page discussing Mary Pickford and the views of the late William Winter on the subject of what is good drama.

Mr. Wagenknecht lets Jenny make three debuts, "her first appearance on the stage" was in 1830 in a melodrama called "The Polish Mine"; her "operatic" debut in 1836, in Lindblad's "Frondörlene," and her "real" debut on March 7, 1838, as Agatha in "Freischütz." Presumably this plethora of debuts occurred in Stockholm, though the locale is not definitely stated.

The writer says in his preface that he brings forth no new material, but that he has unearthed much from sources now out of print. He has either been less careful than he might have been in his choice, or his musical knowledge is less striking than his enthusiasm. Let us examine some of this "material."

Garcia is quoted as having said: "When she sang 'Come Unto Me,' the first notes were so full, pure and perfect in intonation that the refrain which preceded them sounded out of tune." If Garcia ever made any such statement he was certainly capable of talking the most arrant nonsense!

On the following page one reads that "in her maturity the Schumanns were literally dumfounded when she sang two of Robert's greatest songs, *Marienwürmchen* and *Frühlingsglaube* at sight, and sang them magnificently." The Schumanns may have been "dumfounded" at the magnificence, but certainly any conservatory student who could not read these two songs at sight, let alone Jenny Lind in her "maturity" must be in sore need of more solfeggio!

Again: "She once practised on the word *zersplitte* on a high B Flat in the opening recitative in 'Norma' for several hours at a stretch." If this be true, it easily accounts for Lady Frederick Cavendish's having written of her in 1863 (when she was forty-three and her voice should have been at the peak of its maturity), "I suppose her high notes are a little gone. . ."

Mr. Wagenknecht also makes some sweeping statements of his own. "We generally date," he says, "the clear recognition of the importance of acting on the operatic stage from the influential example of Mme. Emma Calvé." If by "we" he means "Americans," the receiver would respectfully call to his attention that a singer named Lilli Lehmann had thrilled America by her acting as well as by her singing for a number of years previous to Calvé's American debut in 1893, and that Minnie Hauk had done some pretty good operatic

acting in several roles even before that!

Space forbids any further analysis of this book. Suffice it to say that Jenny Lind emerges from it pretty much as she has always emerged, a curiously equivocal figure who had passionate admirers but some capable critics who were by no means carried away by her.

As in the case of her photographs and daguerreotypes, which differ so materially from the posters and lithographs, she probably was a good sort with admirable human qualities, a "short" temper and a lovely voice. And just how lovely, we shall never know, as her admirers probably overpraised her abilities and her detractors probably minimized them. Which brings us exactly to the point where we were when we took up the book! H.

## Ambassador of Harmony, American

Herbert R. Boardman's book, *Henry Hadley, Ambassador of Harmony* (Banner Press: Emory University, Georgia), in its very profusion of eulogy, seems destined to do the composer-conductor little good. It is clumsily but effusively written, and although its intentions are admirable, there is an over-emphasis which throws the American scene, and Mr. Hadley's position in it, slightly out of balance.

The book deals with Mr. Hadley's life and works, including explanations of the latter, is plentifully sprinkled with anecdotes and contains an appendix listing the majority of the works, and of the American compositions conducted by Mr. Hadley throughout his career.

Q.

## Tobias Matthay Speaks

The Visible and Invisible in Pianoforte Technique by Tobias Matthay (London: Oxford University Press) is a scholarly and illuminating exposition of the principles embodied in his teaching over a long period. Mr. Matthay himself calls the book a "digest," and is careful to point out the difference between his ideas and "misunderstanding as to what my teachings really are."

The book has three main divisions, Digest, Additional Notes, and Epitome. Within these classifications, the author regularly keeps before the reader clear distinctions of right and wrong in approaching technical problems, taking up physiological details, muscular weight, effective and ineffective finger-work, beauty and ugliness of touch and so on. Fifty-five daily maxims and ten final precepts conclude the volume.

R.

## Two Novels About Musical People

Desired Haven, a novel by Henrietta Leslie (New York: Houghton, Mifflin Co.), has a musical atmosphere, as its hero is a young violinist-composer who finds his way through human disillusionment to the purer air of a creative life,



Jenny Lind, as She Appeared to a Contemporary Artist at the Height of Her Fame

aided by his passion for the sea. The human story is delicately and sensitively told, the musical background rings true, for the author is one of those rare writers who knows something about music.

The Tenth Moon, by Dawn Powell (New York: Farrar & Rinehart), is a novel of frustration, of the attempts of two people with mediocre musical talent to escape from the humdrum world around them by creating a fantasy world of their own. The disintegration of character under the drug of wishful thinking is well portrayed.

Q.

## A Song Book in Blue

George Gershwin's Song Book (New York: Simon & Schuster) is a de luxe setting for eighteen of Gershwin's most popular tunes, including *The Man I Love*, *Somebody Loves Me*, *Clap Yo Hands* and so on, not only in their published form, but with the composer's special piano arrangements. The latter, together with lurid drawings by Aladjalov, are the obvious bait for what otherwise would be a volume of only limited interest. But that these piano arrangements are really what Mr. Gershwin plays when he sits down to entertain a convivial company of an evening remains open to doubt. We'll wager they have been simplified, and so lost some of their value.

Q.

## Friends of Song Resume Activities

The Friends of Song, Sigmund Gottlieb, chairman, has resumed its rehearsals in the Barbizon Plaza, every Wednesday evening, under the leadership of Max Persin.

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# Musical Events over the Air

## ROXY'S GANG IN FIRST RADIO CITY BROADCAST

**Noted Troupe Returns to Air for Initial Program in New RKO Theatre—Showman to Preside**

The first broadcast from Radio City will bring "Roxy" and His Gang back to the air over a coast-to-coast NBC-WEAF network Sunday, Nov. 13, at 1:30 p. m., M. H. Aylesworth, president of the National Broadcasting Company, announces.

The celebrated showman and his entertainers, who have been away from the microphone for more than a year, will take the air from the new RKO Theatre in Radio City in a full hour program to be known as Roxy and His Gang. The program, which will precede the opening of the RKO Theatre as a playhouse, will be the first entertainment broadcast to go on the

air from Radio City, in New York's new Rockefeller Centre.

"Roxy" (S. L. Rothafel), who has not participated in any radio series since he and his "gang" went off the air a year ago, will personally act as master-of-ceremonies at the broadcast. In this capacity he will present a surprise program of his own direction featuring a cast of actors, singers and artists selected from the entertainers who will appear in the theatres of Radio City, and a large symphony orchestra conducted by Erno Rapee.

### American Composers Featured on WMCA by Russ

Elmo Russ, composer-organist, is giving a fifteen-minute recital of works by American composers on WMCA, every day except Friday and Sunday, at 4:15 p. m. Among those represented are Nevin, MacDowell, A. Walter Kramer, Cadman, Beach, Woodin, Marion Bauer, Gena Branscombe, Guion, Hallet Gilberte, Wilbur Chenoweth, Marmaduke Eide, Victor Herbert, Grace Austin, Rhea Silberta, Jacques Wolfe, Pearl Adams, Daniel Wolf, Florence Turner-Maley and Mana Zucca.

On Oct. 31 at 10:15 p. m. over Station WMCA Jean Comorata, soprano, and Mr. Russ gave works by Bauer, Branscombe, Austin, Meta Schumann and Adams.

On Nov. 7 they gave works of Eide, Kramer, Guion, Russ, Wolf and Solon Alberti.

### To Play Well Tempered Clavichord

Sylvia Sapira, pianist, will play the entire Well Tempered Clavichord of Bach on a Columbia network, beginning on Nov. 21 at 2:15 p. m. She will give three preludes and fugues a week until all are played.

### New Radio Conservatory of Music

Rosamond Johnson is the director of the new Radio Conservatory of Music in New York, owned by Amy Scoville, and organized by Mrs. Hedi Katz.

## Short Waves

New York Philharmonic-Symphony Children's Concerts, under Ernest Schelling, will be broadcast for the third season, beginning on Nov. 12, at 11 a. m., over a big CBS network. . . . Mrs. Charles E. Mitchell, educational chairman, and Mrs. Pierpont Morgan Hamilton, of the Young People's Concert Committee of the Philharmonic, are speakers in the third program for juvenile education on Nov. 11, over CBS at 11:15 a. m.

Ernest Hutcheson, who again plays weekly piano recitals over CBS each Sunday, was interviewed by Bob Tapping, CBS news-gatherer and dispenser, on Oct. 25. . . . As part of the interview, Mr. Hutcheson spoke his musical mind through the medium of the piano.

Philip James, one of the prize winners in the NBC orchestral competition, conducted the NBC Symphony on Nov. 6 in a list which included his own Overture in Olden Style on French Noels, his arrangement of a Bach chorale vorspiel, the Beethoven Eighth Symphony and works by Wagner, Sowerby and Grainger.

Sigismund Stojowski, who studied for many years with Paderewski, played some of the latter's compositions in an

observance of Paderewski's birthday over a WJZ network on Nov. 6. Other artists participating were Louisa Morales Macedo (Mme. Stojowski), pianist, Stephen Hero, violinist, Maria Baguota, soprano, and Mildred Titcomb, pianist.

The Musical Art Quartet gave a concert with Emmanuel Bay, pianist, over a WEAF network on Nov. 9.

A Welfare Program on combined NBC and CBS networks on Oct. 30, enlisted the services of the San Francisco and Minneapolis symphony orchestras, Claudia Muzio, Richard Bonelli, Dusolina Giannini, Charles Hackett and various speakers, including Governor Roosevelt and Jane Addams.

## Many Concerts in New York

(Continued from page 23)

### Ray McClintock in Debut

Ray McClintock, tenor. Wilfred Pelletier, accompanist. (T. H.) Nov. 1, evening.

Sento nel Core.....Scarlatti  
Vo' Cercando in Queste Valli.....D'Astorga  
Omar Khayyam; Rifflessi.....Santoliquido  
Adelaide.....Beethoven  
Sonntag; Auf dem Kirchhof.....Brahms  
Ungehduld.....Schubert  
Rencontre; Clair de Lune; Nell.....Fauré  
O, Juge, O Père (Le Cid).....Massenet  
Sigh no More, Ladies.....Alken  
A Song.....Bennett  
Love's Secret.....Bantock  
When I Think upon the Maidens.....Head

Mr. McClintock's voice, while not large in calibre, is pleasant in quality, and, for the most part, well produced. His personality and stage presence also add to the general good effect. His early Italian numbers were projected in good classical style and the French songs were especially well done. His audience was a sizeable one and obviously interested.

### Blanche Gaillard Well Received

Blanche Gaillard, pianist. (S. H.) Nov. 2, evening.

Concerto in the Italian Style.....Bach  
Sonata Tragica.....MacDowell  
La Puerta del Vino; General Lavine—eccentric; Reflets dans l'eau.....Debussy  
Caprice-Burlesque.....Gablilowitch  
The Lady and the Nightingale.....Granados  
Gitanerias.....Infante

Miss Gaillard, who made her debut last season, again impressed an audience with her intelligence. Her playing indicated careful thought devoted to the works under consideration, and her touch had color and firmness. Particular mention must be made of Miss Gaillard's playing of the MacDowell Sonata. She read it with understanding and splendid musicianship. The Spanish pieces had a definite Iberian interpretation which was especially liked by her large audience.

Foster Miller Makes Auspicious Debut  
Foster Miller, bass-baritone. Kurt Ruhrseitz, accompanist. (T. H.) Nov. 3, evening.

O, del mio Dolce Ardor.....Gluck  
Warnung.....Mozart  
Komm, süßer Tod.....Bach  
Revenge Timotheus Cries  
(Alexander's Feast).....Handel  
Bois Epais.....Lully  
Il Neige.....Bemberg  
C'est l'Extase Langoureuse.....Debussy  
Toujours.....Fauré  
Wotan's Abschied (Die Walküre).....Wagner  
Wie bist du meine Königin.....Brahms  
Der Mühsam.....Schubert  
Ruhe, meine Seele.....Strauss  
Gruppe aus dem Tartarus.....Schubert  
That Day We Met.....Braine  
Smuggler's Song.....Kernochan  
Silver Clouds Are Lightly Sailing.....MacDowell  
At the Postern Gate.....Branscombe

Mr. Miller, a winner of the Naumburg Musical Foundation award, has been heard with the Little Theatre Opera Company, but this was his recital debut. It was a more than auspicious one. Not only has his voice grown in volume since he sang Sarastro in The Magic Flute, but his handling of it has become more sure and more definite.

The sustained phrases of the Gluck established the fact of Mr. Miller's excellent breath control, and the florid Handel piece was well negotiated. In his French songs Mr. Miller was happiest in Bemberg's Il Neige, which had to be repeated. The

At WOR, Sunday is a splendid musical day, with the Perolé String Quartet at noon, Vera Brodsky and Harold Triggs playing two-piano works at 1:40 p. m., Luella Melius singing at 2:30 p. m., Eddy Brown and Clarence Adler continuing their sonata recitals at 9 p. m., and the New York School of Vocal Art opera program at 10 p. m. . . . On Thursdays you may hear a new sonata program by Mathilde McKinney and Barbara Lull at 3 p. m. and Eddy Brown's Master of the Bow program at 9:30 p. m. . . . Philip James continues to lead the Little Symphony Orchestra on Saturdays at 8 p. m.

German lieder were well differentiated and the English group sung with taste. In all four languages, Mr. Miller's diction was clear and his pronunciation good.

### Florence Foster Jenkins Heard in Song Recital

Florence Foster Jenkins, soprano, was heard in recital in the Hotel Ritz-Carlton on the evening of Nov. 3, ably assisted by the Pascarella Chamber Music Society.

The program was conventional, consisting of German lieder, an aria from La Traviata and six modern songs, one each by Charles Haubiel and Frank Grey which are dedicated to Mrs. Jenkins. She sang with spirit and charm, winning much applause from the capacity audience. The Pascarella musicians played Haydn's Third Trio and a quintet by Longo. Mrs. Jenkins was excellently accompanied by Edwin McArthur.

### Mildred Titcomb Gives Annual Recital

Mildred Titcomb, pianist. (T. H.) Nov. 4, evening.

Chromatic Fantasy and Fugue.....Bach  
Sonata in A Major.....Scarlatti  
Etudes Symphoniques.....Schumann  
Nocturne in C Minor; Impromptu  
in A Flat; Ballade in G Minor;  
Valse in Flat.....Chopin  
Vers la Tombe.....Stojowski  
Impromptu.....Fauré  
Voiles; Le Vent dans la Plaine.....Debussy  
Jeux d'Eau.....Ravel

Miss Titcomb has proved herself a capable pianist on several occasions. Her program was a test one and it must be said she negotiated its difficulties and its variety with high commendable artistry. The Bach was clear in exposition and sonorous without forcing. The Chopin group was especially good and the Debussy and Ravel pieces were atmospheric. Miss Titcomb's audience, which was a large one, was most cordial throughout the evening.

### New Quartet Plays from Memory

Manhattan String Quartet: Rachmael Weinstock, first violin; Harris Danziger, second violin; Julius Shaier, viola; Oliver Edel, cello. (T. H.) Nov. 5, afternoon.

Quartet, A Minor, Op. 51 No. 2.....Brahms  
Quartet, E Flat Major, Op. 64 No. 6.....Haydn  
Quartet, G Minor, Op. 10.....Debussy

It was a thrilling experience to see these young men face the audience and play their music entirely from memory—thrilling to the ear as well, for they played with an amazing security, sensitivity and balance. They have worked in private at the Neighborhood Music School, trained by Hugo Kortschak, but they burst on that goodly portion of the public gathered in the hall with an impact that startled and delighted.

After feeling their way rather too carefully in the first movement of the Brahms, they settled down to the fine playing which characterized the remainder of the afternoon. The three last movements of this work displayed their feeling for rhythm, phrasing and mood. The Haydn went like a breeze, its delicious Presto being a veritable *tour de force*. Too robustious treatment of the first movement of the Debussy (a quality needed in the Brahms first Allegro) gave momentary dissatisfaction, but the remainder of the quartet was steeped in that otherworldly

(Continued on page 33)

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## RICHMOND TO HAVE ITS OWN SYMPHONY

**Citizens Support Movement with Enthusiasm—Six Concerts Arranged**

RICHMOND, Nov. 5.—The Richmond Symphony Orchestra has secured the needed financial backing, and the first of six concerts will be given on Nov. 28. Wheeler Beckett will conduct the orchestra of seventy-two and a guest artist is to appear at each concert, the first being Dino Borgioli, tenor. Three educational programs for children are also scheduled.

Richmond has never before had its own symphony orchestra, because it was generally believed that its citizens were not sufficiently interested to support such an enterprise; but when the drive began last summer, it was astonishing with what eagerness the people responded. Proof of this enthusiasm lies in the fact that the financing of the orchestra was largely accomplished by the advance sale of seats.

### Celebrated Visitors

The program which Sergei Rachmaninoff chose for his concert in Lynchburg on Oct. 22 consisted of fantasias, and was marked by variety of mood and expression. The audience, gathered from many parts of Virginia,



Wheeler Beckett, Who Will Conduct the Newly-Organized Richmond Symphony Orchestra

fully appreciated the value of the music and was keenly aware of Rachmaninoff's brilliant interpretation of it.

Grace Moore sang German, French and English songs in the Mosque Auditorium in Richmond on Oct. 28, including an aria from La Bohème. Songs by Debussy, Paulin, Delibes and Fauré were particularly applauded.

MATE B. BRANCH

## CONSERVATORY PUPILS APPEAR IN CINCINNATI

**First Concert Is Given by Orchestra—Faculty Members Take Part in Various Programs**

CINCINNATI, Nov. 5.—The first concert by the Cincinnati Conservatory Symphony Orchestra was given in the Conservatory Concert Hall on Oct. 28, Alexander von Kreisler conducting. Soloists were Evelyn Conley and Ann Howe, pupils of Robert Perutz, who played the Vivaldi Concerto for two violins, and David Lazarus, pupil of

Milan Petrovic, who sang Non Piu Andrai from The Marriage of Figaro.

A student recital was given on Nov. 1, the first of a series planned for every other Tuesday evening.

Faculty members have been very active. On Oct. 26, May Estel Forbes played piano solos by Brahms and Rachmaninoff for the Clef Club at the home of Mrs. Lawrence Ach. The Cincinnati Mother Singers Chorus, led by John A. Hoffmann, sang at the annual district meeting of the Southwestern Ohio Teachers' Association on Oct. 28, at Emery Auditorium.

Alma Betscher appeared on a French program given for the Matinee Musical Club on Oct. 26, at the Sinton-St. Nicholas. On Nov. 5, Mary Ann Kaufman Brown gave a song recital at the University of Kentucky in Lexington.

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, will appear as pianist at the conservatory in a recital by Stefan Sopkin on Nov. 14, Herbert Witherspoon, director, announces. Mr. Goossens and Mr. Sopkin will play the former's First Sonata for piano and violin.

### Martha Baird to Give New York Recital

Martha Baird, pianist, is to give a New York recital in the Town Hall on Jan. 25, following an appearance with the Providence Symphony Orchestra under the baton of Wassili Leps when she will play the Schumann Concerto. Later recitals are to be given in South Norwalk and Hartford, Conn. An engagement with the Durrell String Quartet of Boston is also on Miss Baird's calendar, and she will make appearances in the Middle West in the spring.

## FESTIVAL HELD BY MOUNTAIN SINGERS

**San Antonio Scene of Concerts Given by Assembly of Massed Choruses**

SAN ANTONIO, Nov. 5.—The Texanischer-Gebirgssängerbund (Mountain Singers), founded in Boerne in 1881, held its forty-fifth Sängerfest here on Oct. 15 and 16, sponsored by the Beethoven Männerchor, the San Antonio Liederkranz and the mixed chorus of the Hermann Sons. Local arrangements were in charge of Fritz Schilo, Leo M. J. Dielmann, Paul J. Herthing and Frank G. Gittinger.

Other societies participating were the Boerne Choral Club, Boerne Gesangverein; Arion Club, Fredericksburg; Gemuetlichkeit, Spring Branch; Liedertafel, Comfort; Gesangverein, Cibolo; Gesangverein, Comal; Männerchor, Umland; Echo Club and Concordia Mixed Chorus, New Braunfels; Schubert Liederkranz and Frohsinn, Clear Spring; Liederkranz Quartet, Sequin.

Evelyn Duerler, soprano of San Antonio, sang at the principal concert held in the Municipal Auditorium, accompanied by Walter Dunham. Fritz Kappiza, baritone soloist, was accompanied by Mrs. A. O'Connell. Massed chorus numbers were led by Alfred Schaefer and Carl Hehmsoth.

Walter Jenkins, baritone, was soloist at the first musical tea sponsored by the Tuesday Musical Club on Oct. 25 at the San Pedro Playhouse. Songs by Oscar J. Fox, San Antonio composer, were included in his program and Herbert Rohoff accompanied. Mrs. W. T. Montgomery is chairman and Mrs. Paul Rocks vice-chairman of the series.

The Yeomen of the Guard was recently produced with success by the San Antonio Civic Opera Company under the general direction of David Griffin. Mrs. Lewis Krams Beck is president of the organization.

Lina Timmerman Hunt, soprano, was presented by Robert Burns Campbell in Alamo Heights Presbyterian Church. Billie Roberts accompanied.

What Music Teaching Needs to Be Successful was the topic of an address

at the first meeting of the Music Teachers' Association on Oct. 1, by Mrs. John Wesley Graham of Houston, president of the State Music Teachers' Association. A program was presented by Ruth Howell, violinist; Mary Stuart Edwards, soprano, and Alois Braun, pianist, with Edna June Bump and Tekla Staffel as accompanists.

Speakers in the course of the year will be Henry R. Meyer, dean of music in Southwestern University, Georgetown; Dr. R. E. Roehl, of Incarnate Word College; Mrs. L. L. Marks, Mrs. Alexander McCollister, Frederick King and Carl Venth. John M. Steinfeldt, president of the San Antonio College of Music, will give a program of original piano compositions.

Meta Hertwig is president of the local organization. Members of the program committee are David Griffin, chairman; Mary Stuart Edwards, Oscar J. Fox and Walter Dunham.

Mrs. Fred Jones, head of the voice department of Westmoorland College, presented Mary Sue Guthrie, soprano, in recital recently. Brooks Smith accompanied.

GENEVIEVE M. TUCKER

### Bruce Simonds to Play from Bach Manuscript

Bruce and Rosalind Simonds are to give a Bach program in New Haven on Nov. 15, when Mr. Simonds will play from the manuscript Bach book (Clavierbüchlein von Wilhelm Friedmann Bach) which was recently acquired by the Yale authorities. Mr. Simonds will appear in Waterbury, Conn., on Nov. 28, and was scheduled to give a concert in Bennington, N. H., on Nov. 1, in addition to continuing his teaching activities.

### Rethberg Will Make Concert Tour

After concluding her appearances for the season with the Metropolitan Opera, Elisabeth Rethberg will make an American concert tour of the East, South and West. Owing to her engagements in Europe, Mme. Rethberg will be detained from arriving in this country until just prior to the opening of the Metropolitan season.

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### Springfield Symphony Receives Aid in Balancing Season's Budget

SPRINGFIELD, MASS., Nov. 5.—The Springfield Symphony Orchestra, conducted by Arthur H. Turner, will begin its season on Nov. 15, with Hans Barth, pianist and harpsichordist, as soloist. Budget difficulties, caused by the lack of subscriptions received in previous years, have been met in part by securing many new subscribers.

Lawrence Tibbett opened the series of the Springfield Community Concert Association at the Auditorium on Oct. 14, giving a program that ranged from old Italian to modern composers. His accompanist, Stewart Wille, played compositions by Debussy and Dohnanyi. The remaining events of this excellent series will bring Albert Spalding and Harold Bauer.

Fritz Kreisler played works by Mozart, Ravel and Debussy, Beethoven's Kreutzer Sonata, and several of his

own compositions in a highly successful program at the Auditorium on Nov. 3.

A notable program of modern chamber music was presented at the Women's Club House on Oct. 18, the most ambitious work being Bloch's Quintet for piano and strings, played by the Pro Arte Quartet of this city and Benjamin Buxton. The opening composition was Dohnanyi's Serenade for violin, viola and cello. Helen Blagua, soprano, gave four songs from the Hindemith cycle, Das Marienleben. Ruth Burt Samson, soprano, was heard in three songs by Goossens, with string quartet accompaniment. The members of the Pro Arte Quartet are Milton Aronson, James Knox, Gaetano Misterly and Arnold Janser.

The Tuesday Morning Music Club opened its series of three guest recitals on Nov. 1, presenting the Brosa String Quartet. The quartets played were Schubert's in D Minor (Death and the Maiden); Brahms's in A Minor, Op. 51, No. 2, and Borodin's in D Major, No. 2. JOHN F. KYES, JR.

### USE OF SCHOOL BANDS FOR HOOVER PROTESTED

#### Detroit Federation of Musicians Cites Unemployment in Ranks of Professional Players

DETROIT, Nov. 5.—A protest against the use of high school bands in connection with the recent visit here of President Hoover has been forwarded to the board of education by the Detroit Federation of Musicians. The resolution, signed by Herman W. Schmemmann, federation president, reads:

"We are a nonpartisan organization and are taking no part in the campaign, but in these dark days of depression and distress, when professional musicians are so sorely in need of employment, it is beyond our comprehension why a political organization should be granted the free services of several bands on the plea they have no money to spend for music. They seem to have plenty of money for everything else in this campaign."

Bands used for the Hoover reception included those of Cass Technical High

School, Western High School and the University of Michigan, all tax-supported institutions. Frank Cody, superintendent of schools, approved the free services of the two high schools when informed by Edward N. Barnard, who was in charge of arrangements for bands, that there was no money to employ professional musicians. H. W.

### AWARDS FROM LONDON

#### Trinity College Examinations to Be Held in America

Trinity College of London, a non-profit-making organization which has 700 branches all over the world, holds examinations in the United States and is represented in this country by the following committee: Becket Gibbs, chairman; Eric T. Clarke, Chalmers Clifton, Mrs. E. V. Gabriel, Dorothy Lawton, Grace Stoddard and Maria Wilderman.

Examinations are held each year, covering every grade from the youngest beginners to concert musicians. Scholarships are provided for gifted students

from endowments, and "exhibitions" are awarded for the next degree of excellence, allowing a year's free study to be continued with the same teacher.

Last year there were 62,000 examinations in many countries. Stanley Roper, composer at King George's Chapels Royal, is the director of the college, and Edward d'Evry the controller of examinations. It is expected that Sir Granville Bantock will attend the examinations next April. Syllabuses of the requirements may be obtained from the secretary of the United States committee, Flora McCleary, at 319 East Fiftieth Street, New York.

## COLUMBUS SEASON OPENS BRILLIANTLY

### Boston Symphony Orchestra and Rachmaninoff Welcomed by Throngs

COLUMBUS, Nov. 5.—On Oct. 27 the Boston Symphony Orchestra opened, for the third consecutive season, the series of concerts given by the Symphony Club of Central Ohio, Serge Koussevitzky conducting a poetical and inspired performance. Works not heard here in many years elicited overwhelming applause from the audience of 3,000. Corelli's Suite, Op. 5; Debussy's two Nocturnes, Don Juan by Strauss, and Tchaikovsky's Fifth Symphony all became fresh and exciting.

Mrs. B. Gwynne Huntington is president, Mrs. Frederick Miller, associate president, and Helen Pugh Alcorn, executive secretary of the Symphony Club, which is entering upon its ninth season.

Sergei Rachmaninoff opened the second season of the Civic Concerts Series by playing on Oct. 24 at Memorial Hall the program of fantasias scheduled for his New York recital the following week. The great pianist was in top form, and stirred much enthusiasm in his audience of about 2,000. Hermann Amend and William E. Hast are in local charge of this series.

#### Gives Program on Spinnet

A spinnet made by Muzio Clementi was featured at a morning musical given at the Governor's Mansion on Oct. 18 by the Women's Music Club in commemoration of the Washington Bicentennial. This spinnet is said to have been imported by Washington as a gift for his niece, Susan Blackburn. Mary Katherine Royer played works by Bach first on the piano, then on the spinnet. Marguerite Heer Andrews used the spinnet in an ensemble led by Mrs. Freeman T. Eagleson, violinist, and including Norma Hopkins Putnam, viola; Alice Rohe Carothers, cello; Evalyn Gares Parker, flute, and Zella Roberts, harp. A Loeillet sonata arranged by Salmon was given by Mrs. Putnam and Mrs. Andrews. Other soloists were Lella White, and Mrs. Stanley Robinson, sopranos; Helen Hurst Holscher, contralto, and Margaret Ryan, harp.

ROSWITHA CRANSTON SMITH

### Helen Gratton and George Vause Give Program at Forest Hills

Helen Gratton, soprano, and George Vause, pianist, gave a program at Granston Tower, the home of Mr. and Mrs. Albert Phelps Armour, Forest Hills, L. I., on Oct. 21 before an appreciative audience.

## WORCESTER GREET'S RENOWNED ARTISTS

### Kreisler and Sundelius Heard in Recitals—Local Groups Are Active

WORCESTER, Nov. 5.—Fritz Kreisler stirred a large audience at Mechanics Hall on Oct. 31, his concert being the first of two sponsored by Aaron Richmond of Boston.

Marie Sundelius, favorite of many Worcester festivals, sang to a crowded house in the Emanuel Lutheran Church on Oct. 20. Agnes Olson was accompanist and piano soloist.

The Jenny Lind Chorus of thirty-five women observed its tenth anniversary on Oct. 27 with a concert at the First Lutheran Church. The program, sung from memory under Arvid C. Anderson, was dedicated to the memory of J. Fritz Hartz, who led the chorus from its inception until his death last summer. Assisting artists included Yvonne Desrosiers and Irene Werner, sopranos; Ivar Nelson, violinist; the Hartz Wood Wind Ensemble of five players, making its first appearance; Edith A. Erickson, accompanist, and Oscar Gustafson, organist.

#### Glee Club Has New Leader

Clifford F. Green has been appointed leader of the Worcester Polytechnic Institute Glee Club, succeeding Dean W. Hanscom. Mr. Green is director of music at the First Unitarian Church.

The Worcester Civic Music Association has arranged its concert series as follows: Jacques Gordon and Lee Pattison, Dec. 13; Attilio Baggione, Jan. 11; the Cleveland Orchestra, Feb. 13; John Charles Thomas, March 28. The Rev. Thomas Sherrard Roy is president of the association.

A Worcester girl, Patrice Harrington, a pupil of Mrs. J. Fred Donnelly, won the Massachusetts Atwater Kent radio audition at Boston on Oct. 23.

JOHN F. KYES, JR.

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## Concerts In New York

(Continued from page 30)

ness which it demands, the Andante being surpassing lovely. If the ensemble keeps up the standard which it set at this first public trial, it should go far. Q.



Apeda

### Rachmaninoff Plays Fantasies

Sergei Rachmaninoff, pianist. (C. H.) Nov. 5, afternoon.

Sonata Fantaisie, Op. 19.....Scriabin  
Fantaisie, in C Major.....Haydn  
Fantaisie.....Chopin  
Phantasietücke.....Schumann  
(a) In the Night—(b) Whims—(c) Fable  
Sonata Quasi una Fantasia.....Beethoven  
C Sharp Minor.....Beethoven  
Fantasia Quasi Sonata  
(After reading Dante).....Liszt

In choosing a program composed entirely of works that were in some manner or degree "fantasies," the famous Russian pianist and composer presumably was concerned more with mood than structural considerations. The program was not one designed to illustrate any historical sequence, beginning, as it did with the composition of latest date. Mr. Rachmaninoff gave the relatively youthful Sonata of Scriabin rather more than its due of strength and solidity. Subsequently, his playing tended toward sonorities of the kind which, for lack of a better word, are dubbed "orchestral." There was poetry in the Beethoven and the Chopin works, but it could scarcely be said that here, or elsewhere, did the spirit of fantasy prevail. Particularly in the Haydn and Schumann works, a lighter, more vivacious style was to be desired. The recitalist disclosed his familiar and remarkable command of the resources of his instrument. O.

### Esardy Trio Plays for Young People

The opening concert of the series for young people sponsored by the Walden School, was given in the Barbizon-Plaza on the morning of Nov. 5, by the Esardy Trio, whose personnel includes Harry Neidell, violin; Vladimir Dubinsky, 'cello, and Leo Small, piano.

The program, which was well played and which gave satisfaction to its young hearers as well as to the elders present, included Beethoven's Trio in B Major, Op. 11; an excerpt from Mendelssohn's Trio in D Minor, Op. 49, an aria for 'cello and a gavotte for violin, both by Bach. N.

### Werrenrath Returns in Recital

Reinald Werrenrath, baritone. Sylvan Levin, accompanist. (C. H.) Nov. 6, afternoon.

Love Me or Not.....Secchi  
I'll Sail Upon the Dog Star.....Henry Purcell  
Over the Hills and Far Away (Old Irish)  
Arr. by William Arms Fisher  
When Dull Care (Old English)  
Arr. by H. Lane Wilson  
Gruppe Aus Dem Tartarus, Nachstück.  
Doppelgänger.....Schubert  
Sonntag Von Ewiger Liebe.....Brahms  
Credo from Otello.....Verdi  
Pirate Song.....Henry F. Gilbert  
Trade Winds.....Frederick Keel  
Captain Stratton's Fancy.....Deems Taylor

Lone Dog.....Rupert O. Erlebach  
Consecration.....Charles Fonteyn Manney  
Chumleigh Fair.....John C. Holliday  
The Cloths of Heaven.....Thomas P. Dunhill  
Fuzzy-Wuzzy.....Arthur Whiting

Mr. Werrenrath was greeted by an audience of size and his program, of unusual variety, was interpreted with the artistry which has always been his. The old English songs were especially well received and earned the singer a number of recalls. The lieder group found its

The Manhattan String Quartet, Playing Entirely from Memory. Gave a Program of Unusual Excellence

apex in Schubert's Doppelgänger. Iago's Credo from Verdi's Otello was a fine bit of dramatic singing.

The group of sea songs was delivered with the proper bluster which brought out all their outdoor quality. The final group was also done with artistry and the setting of Kipling's Fuzzy-Wuzzy was an impressive ending. Throughout the afternoon, the audience was generous with applause. J.

## Other Concerts

BARBARA STOLL, soprano. Frances Lapham, accompanist. (B. P. Salon de Musique) Oct. 25, evening. Program of early Italian and modern French songs, with German Lieder and a group in English.

BARBARA BLATHERWICK, soprano. Edwin McArthur, accompanist. (B. P.) Nov. 2, evening. Program of taste and variety, including Scarlatti, Pergolesi, a Mozart aria, Chopin, lieder, Molly Carew, Cyril Scott, Cadman and Manning. A clear, light voice, with little volume. Mr. McArthur's accompaniments notable.

### Cuthright and McKinney

Nathaniel Cuthright, tenor, and Mathilda McKinney, pianist, were heard in a joint recital in Chalif Hall on the afternoon of Oct. 16.

Miss McKinney began the program with a group of Bach-Busoni and Scarlatti, and was heard later in Schumann's Papillons and a Debussy suite, displaying excellent musicianship and well-grounded technique. Mr. Cuthright's three groups included the well-known aria from Handel's Serse and The Dream from Manon, as well as songs in Italian and French and a final one in English. His voice is one of excellent quality, well produced, and he was much applauded. Esta Pike was his accompanist. J.

### California Governor Praises Song by George Liebling

Governor James Rolph of California has written to Dr. George Liebling complimenting him on his new song, California, My Heart Is All Yours. "I am very pleased to have this song," Governor Rolph writes.

### Marianne Kneisel String Quartet Is Heard at Summit

The Marianne Kneisel String Quartet appeared in recital in Summit, N. J., on Nov. 4 under the auspices of the Summit Choral Society. The concert was presented in the High School Auditorium.

## Passed Away

### Gilda Ruta

Gilda Ruta, pianist and composer, a pupil of Liszt, died in St. Vincent's Hospital on Oct. 26.

Mme. Ruta was born in Naples in 1853, and began her studies with her father, Michele Ruta. She made her debut at the age of twelve and after playing in Europe, came to America in 1890. Her first appearance here was in the old Madison Square Garden with the Metropolitan Opera House Orchestra under Bevnigani. She also appeared with the New York Philharmonic under different conductors. She married Raffaele Cagnazzi in 1877. Three years later he died suddenly, leaving her with two children, Tommaso, now a violin teacher in New York, and a daughter, Mrs. Anna Liguori, who teaches piano in Hoboken, N. J.

### Mrs. Magdeline Ponzillo

MERIDEN, CONN., Nov. 5.—Mrs. Magdeline Ponzillo, wife of Bernardino Ponzillo of this city, and mother of Rosa and Carmela Ponselle, both of the Metropolitan Opera, died here this morning after an illness of five weeks. Neither of the daughters was present at the time of her death although both had visited her during her illness. They arrived in Meriden a few hours after being notified.

Mrs. Ponzillo was born in Caizzo, Italy, in 1871, and came to America in 1887. She was married in Schenectady, N. Y., and in 1896 moved to this city with her family. Besides her husband and her daughters, Mrs. Ponzillo is survived by a son, Anthony.

### Marjorie Cowan

SAN FRANCISCO, Nov. 5.—Marjorie Cowan, San Francisco booking representative of NBC Artists Service, died following an automobile accident on Oct. 24, while returning to San Francisco from Modesto, Cal., where she had attended a concert.

Miss Cowan, a well known figure in concert managerial circles, was a graduate of the University of Oregon. She first filled an executive position at the Cornish School in Seattle and then was for a short time associated with the music department of the University of Washington. Following a tour to Australia with a theatrical company, Miss Cowan joined Ellison & White's Lecture Bureau in a booking capacity. Later she was appointed northwestern representative for Arthur Judson.

When NBC Artists Service opened its San Francisco office eighteen months ago Miss Cowan was engaged as booking representative for that city and Northern California.

### Henriette F. Kammerer

Henriette Fredericka Kammerer, for ten years assistant manager of the concert and artist department of Steinway & Sons, died suddenly at her home on Oct. 28.

Miss Kammerer, who was sixty-five years old, joined the company in 1896, as its first woman employee and after a few years was made secretary to the manager of the concert and artist department. On the death of the manager she carried on his work. She is survived by a brother, a nephew and a niece with whom she lived.

### George W. Morgan

George W. Morgan, who for twenty years was head of the piano department of Wanamaker's New York store, died suddenly, following a heart attack at his home on Staten Island on Oct. 25, his sixty-fifth birthday.

Mr. Morgan was the son of the late George Washbourne Morgan, a well-known organist of his day. His sister, Maud Morgan, who survives, is a prominent harpist.

### Mrs. Rosalie de Hez Ziegfeld

CHICAGO, Nov. 5.—Rosalie de Hez Ziegfeld, widow of Dr. Florenz Ziegfeld, founder of the Chicago Musical College,

and mother of the late Florenz Ziegfeld, theatrical producer, died on Oct. 22 after a long illness.

Mrs. Ziegfeld was born near Paris, in 1848, and came to Chicago when a young girl. She married Dr. Ziegfeld in 1865.

### Patrick Joseph Congdon

BINGHAMTON, N. Y., Nov. 5.—Patrick Joseph Congdon, prominently associated with musical and theatrical enterprises in this city, and superintendent of mails in the Post Office, died suddenly on Nov. 2, following a heart attack when he was driving in his automobile. He was able to stop the car in front of his house, and was carried in by the friend with whom he was riding, but died before medical help could arrive.

Mr. Congdon, popularly known as "P. Joe," was born in Binghamton in 1872, and entered the employ of the Post Office as a clerk in 1894. He became assistant superintendent of mails in 1914, and superintendent in 1923. From boyhood, Mr. Congdon was interested in theatrical work and promoted many amateur productions.

Musicians who have appeared in this city under his management include Padrewski, Schumann-Heink, McCormack, Kreisler and Elman. He also arranged for appearances of the San Carlo Grand Opera Company and of Jane Cowl.

### Ella Isabel Hyams

CHARLESTON, S. C., Nov. 5.—Ella Isabel Hyams, pianist, organist, teacher and president of the Musical Art Club, died recently.

Miss Hyams was born in Charleston, March 29, and spent most of her life in the cause of music in the city. Besides teaching, she was organist in the Unitarian Church, the Hassell Street Synagogue and as president of the Musical Art Club was instrumental in bringing to Charleston some of the world's most famous artists. She also taught in the Charleston Orphan House and led the children's chorus there.

A musical service in memory of Miss Hyams was held in the Unitarian Church on Oct. 23.

### William Morris

William Morris, one of the country's most prominent theatrical booking agents, fell dead while playing cards in the Friars Club, on Nov. 2.

Mr. Morris was born in Schwarzenau, Germany, May 1, 1873, and came to New York in 1884. He became associated with a vaudeville booking agent, and in ensuing years many of the world's greatest stars appeared under his management. Among musical artists whom he managed were Frieda Hempel, Sir Harry Lauder and Vincent Lopez.

### Anton Luis Dahl

LOS ANGELES, Nov. 5.—Anton Luis Dahl, said to have been a prominent pianist at the Russian court several decades ago, died suddenly on the street on Oct. 31. Mr. Dahl was born in St. Petersburg and is reported to have been a pupil of Grieg in 1875. He had lived here for a number of years. He was a Buddhist and was buried according to the ritual of that faith.

### Anita Owen Jones

NEW HAVEN, CONN., Nov. 5.—Anita Owen Jones, song composer, and wife of Dr. Arthur J. Jones, physician of this city, died in St. Raphael's Hospital on Oct. 25.

Mrs. Jones was born in Terre Haute in 1875. Among the most popular of her 200 songs are Good Night, but Not Good-Bye, and Sweet Bunch of Daisies. The latter is said to have sold more than a million copies.

### Laura Clement

Laura Clement, a former light opera prima donna, died on Nov. 4, at the House of Calvary, the Bronx. Miss Clement was born in London in 1858, and came to this country to sing in The Mikado in 1885. She had also appeared on the dramatic stage in support of prominent stars.



## MAHLER SYMPHONY PLAYED IN DETROIT

Gabrilowitsch Prefaces Performance With Brief Talk—  
Bori Appears

DETROIT, Nov. 5.—Mahler's First Symphony in D Major, played for the first time by the Detroit Symphony Orchestra under Ossip Gabrilowitsch, was the feature of the subscription concerts on Oct. 27 and 28 in Orchestra Hall. The only other performance of this work locally was in 1924 when Bruno Walter was guest conductor. Mr. Gabrilowitsch prefaced the symphony with a fifteen-minute talk of his personal reaction to the work. He said its position was probably destined to remain an arbitrary one for some time. For him, the work contained a great deal of important music, he declared.

There were two first performances in Detroit. These were Molinari's arrangement of Debussy's *L'Isle Joyeuse*, and Powell's *Natchez-on-the-Hill* (Southern Dances). The list included the Overture to *Oberon*; Durand's *Chaconne*; the Gavotte from *Idomeneo*; and excerpts from Schubert's *Rosamunde*.

### Kolar Opens "Pops"

Victor Kolar was greeted with a burst of enthusiasm at the opening concert of the "pop" series on Saturday, Oct. 29. The program was made up of lighter numbers and included the first public performance of Mr. Kolar's latest march, *The Optimist*. This is dedicated to Mrs. John S. Newberry, president of the Detroit Symphony Society.

Lucrezia Bori opened the season of events offered by Philharmonic Concerts, Inc., on Oct. 20, in Orchestra Hall. She was applauded by a good-sized audience. Frederick Bristol played the accompaniments and a group of solos. In *La Vierge* by Massenet, Charles Frederic Morse was at the organ.

Gizi Szanto, local pianist, who has returned from her second summer at Fontainebleau, was soloist in the Grieg Concerto with the Fox Theatre Symphony Orchestra, Sunday noon, Oct. 30. This was the third concert in the series given weekly by sixty-five members of the Detroit Federation of Musicians. Eduard Werner conducted.

Ernestine Schumann-Heink appeared at the second concert, on Oct. 23. She sang to a packed house and was heartily applauded. These concerts are given on a co-operative plan, part of the proceeds being turned over to the musicians immediately after the concert.

HERMAN WISE

### Klamroth and Haywood Heard in Lecture Course at New School

As the second of a course of lectures conducted by Ival L. Bradley at the New School for Social Research, Wilfried Klamroth and Frederick H. Haywood were heard on the evening of Oct. 27.

Mr. Klamroth discussed the question of empirical and scientific principles in voice training, giving interesting data concerning recent experiments made with X-ray photography. Mr. Haywood talked on class methods of vocal instruction with which he has been working for fifteen years. Both Mr. Klamroth and Mr. Haywood are members of the American Academy of Teachers of Singing.

## Los Angeles Immortalizes a Giant in Art



Keystone

The First Statue Expressing Music in a Los Angeles Public Park Is That of Beethoven, Presented to the City in Honor of William A. Clark, Jr., Founder and President of the Philharmonic Orchestra

## BEETHOVEN STATUE UNVEILED ON COAST

Los Angeles Philharmonic Pays Public Tribute to Founder of Orchestra

LOS ANGELES, Nov. 5.—A statue of Beethoven, presented to the city by members of the Philharmonic Orchestra as a tribute to William A. Clark, Jr., founder-president of the organization, was unveiled in Pershing Square, opposite the entrance to the Auditorium, on Oct. 14.

Orra E. Monnette, president of the Library Board, presented the statue, which was accepted by Mayor John C. Porter. Acknowledgment was made by Mr. Clark. The orchestra, conducted by Dr. Artur Rodzinski, played the Egmont Overture and the last movement from the Fifth Symphony, the latter in memory of the late Walter Henry Rothwell, first conductor of the Philharmonic.

### Likeness Is Remarkable

The statue, designed and executed by Arnold Foerster, is the first one representing the arts to be placed in a public park in this city. The likeness to published studies of Beethoven is remarkable.

Following the exercises, the women's committee of the orchestra, Mrs. Cecil Frankel, chairman, gave a luncheon in the Biltmore music room, with Mr. Clark, Mayor Porter, Dr. Rodzinski and the sculptor among the honor guests. The luncheon came as the climax of what was set apart as Music Week by the Mayor. Mrs. Frankel was in charge. The address was delivered by Rabbi Edgar Magnin.

HAL D. CRAIN

## HAVANA ORCHESTRA GIVES RAVEL MUSIC

Sylvan Levin Is Soloist in Concerto Under Baton of Amadeo Roldán

HAVANA, Nov. 1.—The program given by the Philharmonic Orchestra in the National Theatre on Sept. 25 was made up exclusively of music by Ravel, the list consisting of the *Pavanne pour une Infante Défunte*, *Ma Mère l'Oye*, the *Piano Concerto* and the *Bolero*. Two of these works, the concerto and *Ma Mère l'Oye*, were novelties. Amadeo Roldán conducted and Sylvan Levin was the soloist.

In every particular the performance was admirable. The Philharmonic was founded as recently as 1924, but its capability is that of a much older organization. Pedro Sanjuan, the first conductor, resigned last spring, when he was succeeded by Mr. Roldán, who had been concertmaster during the orchestra's history. Today the Philharmonic plays with remarkably fine tone and precision.

Mr. Levin received so much applause for his brilliant playing that he was obliged to repeat the *Presto* of the concerto, and even then the enthusiastic audience tried to insist on supplementary encores. Mr. Levin's technical equipment is extraordinary, and his grasp of the composition was masterly.

Alice Dana de Pino was soprano soloist at a Philharmonic concert Mr. Roldán conducted on Oct. 23, singing among other things, an excerpt from *Lohengrin*. Ardevol's *Scherzo* had a first hearing on the program, which included compositions by Honegger, d'Indy, and Wagner.

## WINNIPEG HAS NEW CENTRE FOR MUSIC

Million Dollar Auditorium Contains Two Halls—Fills Civic Need

WINNIPEG, Nov. 5.—This city's new million dollar auditorium was officially opened (by radio from Ottawa) by Canada's Premier, Rt. Hon. R. B. Bennett, on Oct. 15. Hon. T. G. Murphy, Minister of the Interior, represented Mr. Bennett in Winnipeg. Mayor Webb presided, and Mr. Murphy opened the doors with a golden key. Premier Bracken of Manitoba gave an address. The Princess Patricia Light Infantry Band was in attendance under the leadership of Capt. T. W. James.

The auditorium serves a definite need as a community centre. The main auditorium has a capacity of 4,077. A smaller hall seats 810. Ald. E. D. Honeyman is chairman of the auditorium commission; G. W. Northwood, chairman of the board of architects, and Edwin G. Parker the auditorium manager.

The Men's Musical Club had charge of a concert in the auditorium on Oct. 27, when the following ensembles and soloists appeared: the Winnipeg Male Voice Choir, conducted by Bernard Naylor; the Boys' Choir, under the leadership of Ethel Kinley; the Winnipeg Junior Symphony Orchestra, P. Graham Padwick, conductor; the choirs of Daniel McIntyre Collegiate and General Wolfe School; Doris Godson, soprano; Flora Matheson Goulden, violinist; W. Davidson Thomson, baritone; Leonard Heaton, pianist; Anna Moncrieff Hovey and Fred M. Gee, accompanists.

### Plan Civic Orchestra

Every effort will be made to establish a permanent civic orchestra, according to Mr. Naylor. Sunday concerts in the auditorium and radio programs are part of the plan.

The Church Music Conference, under the auspices of the Canadian College of Organists, Winnipeg branch, was held on Oct. 17 and 24 in St. Matthew's and St. John's (United) Churches.

The Manitoba Music Teachers' Association, Louise MacDowell, president, held its opening meeting in the Music and Arts Building on Oct. 12. Frank Allen gave an illustrated lecture on *The Anatomy of Musical Sounds*.

Agnes Kelsey, soprano, gave a recital in the new auditorium on Oct. 24, assisted by Mr. Naylor, pianist.

Weekly meetings are held in the auditorium by the Junior Musical Club, of which Mrs. A. M. Gammie is president.

MARY MONCRIEFF

### Three Artists to Appear at First Artistic Morning

The tenor and baritone duet from *La Forza del Destino* will be sung by Richard Crooks and Richard Bonelli at the opening of the Artistic Mornings at the Plaza on Nov. 17. Gina Tennyson, soprano, will also take part in the program. Artists engaged for later appearances in this series, which is under the direction of Emilio Piza, include: Georges Barrère, flutist; Nino Martini, tenor; Nelson Eddy, baritone; Mischa Levitzki, pianist; André d'Arkour, tenor; Ruth Peter, soprano, and Rose Tentone, soprano.